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Sangeetha Bheeshma Pitamaha



Dr. Semmangudi R Srinivasan Iyer

Gana Kala Sri



Mysore M. Nagaraj

Editor General
Karnataka Kala Shri Dr. M. Surya Prasad
Phone : 2253975

Associate Editors :	Usha Kamath Ph. 5598886. K. Ramamurthy Rao, Mysore. Ph. 0821-481899 B.L. Manjula, Ph. 5519227.
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Legal Adviser :	

Vol. 3 Issue 6 November 2000
Inside

From the Editor General	3
Interview with Dr. Semmangudi	4
Review	5
Calender of Events & Photo Quiz	14

Correspondents INLAND : Bangalore -
N. Ananthapadmanabharao, Ph : 5532658.
Kusuma Rao, Ph: 3222593
Katte Sathyanarayana Rao, Ph: 344663.
Mysore - K Raghavendra Rao, Ph : 082-1513517
Dr. V. Nagaraj, Ph: 082511133
Hubli Dharwar-Jayasree Guttal-Ph: 0836347532.
Kshama Govinda Rao.
Bombay-B, Nagabhushan, Ph: 0251-472475
FOREIGN : California : Malathi Iyengar Ph: 818 788
6860. & Nachekeeta Sharma - Ph: 001-650-960-6906
Lavanya Dinesh - Ph: 717-576-8295
Wellington - Vivek Kura, Ph: 54-4-387388.
San Francisco - Mythili Krishna, Ph: 408-7256845,
408-7252951.

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Articles, Photos, Write-ups, reports may also be sent to the following address :
Editor General 446, Jaraganahalli P.O.
J.P. Nagar, Kanakapura Main Road,
Bangalore - 560 078.

EDITORIAL OFFICE :

**"MUNIKOTI" NO. 8, SECOND CROSS, OPP. SRINIVASA
MANDIRAM, BALEPET, BANGALORE - 560 053.
PH : 2253975**



From the Editor General



THE RAJYOTSAVA AWARDS - 2000

Come November, the mad rush of the Karnataka Rajyotsava Award seekers becomes unbound and unwieldy. Unsolicited applications for the award this time crossed 4000 mark. The Government, as usual, this time also seemed to have no parameters in deciding the number of awards and also the qualifying awardees. The first round of meetings with Minister of Kannada and Culture and the presidents of all the Academies could not be fruitful. A cabinet sub-committee which was formed under the chairmanship of a senior minister also could not finalise the list. The final decision was left to the discretion of the Chief Minister. The earlier exercises which started almost a month ago seemed to be futile.

The Chief Minister took his own time and could finalise the list in which hardly a few recommendations of the previous two committees were honoured. It was also intriguing to note that the words of the Presidents of the Academies were never taken into account at all. The fact that one of the Presidents openly came out with his displeasure and disagreement with the list of the awardees is a pointer to the developments.

It would always be good to have the merit as the one and only criteria in giving away such prestigious awards as Rajyotsava Award. The recommendations and influences of any sort should be deemed as a disqualification for the award. The sanctity and the value of the award should not be let loose by adopting unscientific methods in the selection of the awardees. The result of the "last minute announcement" of the award was also evident in its own way. It is high time something logical is done in this regard!

CONGRATULATIONS TO MYSORE M.NAGARAJ

Young and seasoned violinist Mysore M.Nagaraj became the 13th "Gana Kala Sri" when he received that title from Prof.B.K.Chandrasekhar, Minister of Information and Publicity at the sadas of the 13th Young musicians' conference of the Karnataka Gana Kala Parishath at Sri Shankara Math, Shankarapura, Bangalore. It was another feather in his cap which is full of varied honours and titles. The 37-year old Nagaraj deserves this honour for his rich talents and expertise par excellence. GUNAGRAHI felicitates him on this occasion and wishes him all success in the years to come.

- Karnataka Kala Sri DR.M.SURYA PRASAD.

Interview

"It is difficult to find great artistes in the years to come"

[An evergreen, high-spirited and jovial 92-year old Padma Vibhushana Dr.Semmanagudi Srinivasa Iyer, the veteran vocalist speaks to Dr.M.Surya Prasad at Bangalore when he was in the city to attend the 32nd music conference of the Bangalore Gayana Samaja.]

● Will you please tell us about your first performance?

It was at Kumbakonam in 1926. After the concert by Maharajapuram Viswanatha Iyer in which my brother Narayanaswamy Iyer (violin) and Azhaganambi Pillai (mridanga) had participated with myself providing the tambura support, Azhaganambi Pillai requested the seniors that I be allowed to sing in a festival conducted by him at the local Nageswaraswami temple. As per his wish I sang there. It started raining, and the ten or fifteen people in the audience couldn't go out even if they wanted to. (Laughs).

● It is said that you had some initial voice problems? If so, how could you overcome them?

Yes. I certainly had lot of problems and even thought of giving up music altogether. I was performing in a concert in Mannargudi. After half an hour or so, no sound came out of my mouth, only air. I got scared and lost my courage and after seeking the help of Shri Mannargudi Rajagopala Pillai, somehow, I could complete the concert. I was further confused when the organizers came to pay me. And ofcourse I refused it. I had a thorough check up of my throat and I had my septum corrected, my tonsils removed to set right my voice problem. I am happy that I could sing and continue to sing to this day at 92.

● Is there any importance of 'banis' in classical music?

In the past music was taught and learnt directly from a guru (gurumukha) under Gurukula system for a fairly long period of time as a result of which the disciples used to unconsciously imbibe even their guru's mannerisms. The absence of 'bani' today is because one learns from different teachers and

even tapes. However, even today you do have distinct 'banis' like the Lalgudi bani, the Maharajapuram bani and so on.

● The present day singers are young, talented and intelligent. What is your reaction?

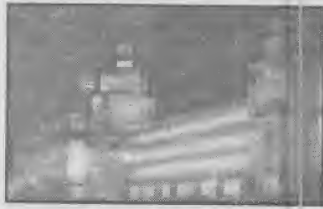
That is a good augury for classical Karnatak music. I personally feel that one has to treat music as a worship (archana). A krithi has to be sung over and over again with reverence and due regard to bhava and rasa. I am happy to see the youngsters sing very well nowadays. But I am afraid I would just have to close my eyes, when they keep the notation in front of them.

● Will you please tell us about the Lakshya and Lakshana?

Lakshana is grammar and theory. And the Lakshya is aesthetics and practical. I strongly feel that both of them are of great importance to our music. Any language used with correct grammar will always be good to hear. So is our Sampradaya music. If the rules and regulations are not followed it will be like a street singer. There are different lakshana granthas dealing with different aspects of classical music. However, I feel the necessity of one comprehensive grantha that covers and prescribes every aspect clearly which is yet to be found.

● We find proliferation of artistes, titles, sabhas et al. Do you have anything to say about this phenomenon?

It is very difficult to answer this. It is true that there is a proliferation of every sort. I feel the sanctity of awards, titles and honours is getting diluted. In the days to come it will be like an oasis to find great artistes like Tiger Varadachar or Poochi Srinivasa Iyengar and so on.



BANGALORE BUZZ:

Vibrant Veena

R.K.Prakash's implicit faith in the loudness of exposition got exposed. In his solo veena recital at Sri Shankara Math in connection with Sri Sharada Sharannavarathri Cultural Programmes - 2000 the sound level often crossed the threshold of musical tolerance. Sancharas and swaras hovered around the terrain beyond the tara sthayi shadja and was voluminous in the mandra sthayi. His eternal quest seemed to scale decibel heights and Prakash displayed great involvement in this genre of cutcheri technique. I was happy to see the musician turning his creative skill to contemplative inwardness on several occasions during the concert.

Abundant instrumental virtuosity pervaded his veena play. A Bhakshi Veena Subbanna's varna was followed by the evergreen Muthuswamy Dikshitar krithi in Hamsadhwani "Vatapi Ganapatim bhaje". His interpretation encompassed all aspects of the raga. The instrumentalist's manodharma was appreciatively profuse but I felt that melody should have taken the front seat. He extended the version of the raga Hamsadhwani in the

form of swaras and followed it up with snatches of Vedamantra and a couple of shlokas. Appropriate to the occasion, he presented varieties of songs on Devi by Muthuswamy Dikshitar, Sri Jayachamaraja Wodeyar, Subba Sastry and others. A short alapana in Arabhi was a good introduction to the krithi on Saraswathi "Sri Saraswathi". "Brahamaanda valaye" in Maand by the former Maharaja of Mysore Sri Jayachamaraja Wodeyar, Reetigowla (Janani ninnu vina), Valachi (Jalandhara), Chittaranjani (Nada tanumanisham) and Behag tillana were rendered in a telling manner. M. Vasudeva Rao (mridanga) and Dayananda Mohite (ghata) provided the right percussive support.

Impressive vocal

Padma Gurudath suitably supported by R.Raghuram (violin) and Ashok (mridanga) was dedicated and sang with a sincerity of purpose. Rendering of rare krithis by Dikshitar, Chicka Rama Rao, Veena Padmanabhaiah and others was impressive.

Padma started with a Ganesha stuti in Nata (Mahaganapatim manasa smarami) with a brief alapana of the raga. She impressed the listeners by singing Shlokas by Jagadguru Sri Shankaracharya in Arabhi as a prelude to late flautist Narasinga Rao's "Sri Sharade

rakashamam". The chittaiswara sung with the composition had lot of rhythmic value. Muthaiah Bhagavata's Sumanapriya song "Sri Sharavanabhowni" sung in madhyama kala was further beautified by chittaiswaras. Vasantha (Vande ham), Bhairavi (Baaramma Sharadamba) and Kadana Kutoohala were treated in detail. Padma's rich manodharma and classical commitment was rewarding. Maha Vaidhyanaatha Iyer's Ekaadasha ragamalika krithi and the ragas Dhanyasi, Behag, Kedara, Mohana, Bhairavi, Todi, Khamach, Shahana, Suruti and others in the chain of the ragamalika demonstrated the sound awareness of the melodic structure of each of the raga

Yuva Sangeetotsav

The fourteenth Devanandan Ubhayakar Yuva Sangeetotsav under the guidance of veteran Hindusthani vocalist Lalitha Ubhayakar held for two days at the Guru Nanak Bhavan yielded rich results and the young musicians who performed gave a delightful account of themselves. The Karnataka Governor V.S.Ramadevi inaugurated the festival. Inclusion of one Carnatic recital amongst Hindusthani recitals was a laudable gesture indeed.

Fine Kalyani

Young flautist N.Rajakamal stuck the right

chords on his flute and impressed the rasikas with his neat technique and artistry. Very happily accompanied by B.K.Raghu, V.Nanjundamurthy and Bhardwaj R.Sathavalli on violin, mridanga and morsing respectively, Rajakamal began his recital with Mayamalavagowla raga. Though a simple-looking raga, it has an attractive feature for itself. The swara frequencies are pleasing to the ears. The flautist raised lot of promise and his rendition of the raga followed by a Swati Tirunal's krithi "Deva Deva" consolidated his claims for higher recognition. The kalpanaswaras were neatly woven into a perfect rhythm.

I was settling down for some other not-much-exposed raga. For a while, I was disappointed to hear the overtures of Kalyani emanating from Rajakamal's flute. Thankfully, my disappointment did not last long. For, he gave the raga its full. Kalyani was delineated in all its glory and there were some interesting phrases in his play which vouched for his refined and well directed manodharma. I was totally happy to hear a Thyagaraja-krithi "Vasudeva eni vedalina". One of the finest krithis in Kalyani, this is rarely heard on the concert-platforms. Rajakamal deserves full marks for his artistic and aesthetic treatment. The tani-avartana lent an useful opportunity for the accompanists to demonstrate their talents and hold over the rhythm and their instruments.

A brief alapana in

Darbari Kaanada with some Hindusthani touches here and there for a Meera bhajan was the concluding item of Rajakamal's recital. Here is an artiste to watch.

Meeta's Malhar

Vocalist Meeta Pandit ventured into the demanding realms of Sur Malhar in her vocal recital. This mousami or seasonal raga is said to have been composed by blind saint-poet Surdas. It is a very popular and pleasing raga. The mixture of two ragas Madhumad Sarang and Malhar makes up for this raga. Meeta shone forth in its delineation with tradition and technique blended to the right quantity. Her layakari and ragadari were equally sound, the neat phrases coming through with deceptive ease. Tricky saragams and tans laced the composition enticingly. The intensity of the raga was pleasantly relieved by a lilting thappa.

Tilak Kamod and a bhajan in Desh was well composed, bathed in an unceasing shower of phrases. The arrival at the sam by the vocalist and her accompanists was an orgiastic experience. The expositions were the craftsmanship at its best.

Ravindra Katoti (harmonium) and Prafulla J.Athalye (tabla) excelled in sangath, that is, accompanying as the singer sings, rather than echo her last phrase during a pause. Prafulla thrummed a capable and weighty teka on the tabla.

Rapturous Dhrupad

Baha 'ud din Mohiuddin Dagar, a scion of the famous

Dagar family relived the hoary tradition of Dhrupad. He sent the audience into raptures with his elongated version of Keervani on his Rudra Veena. The tier by tier detailing of the raga was marked by classicism. His alap gave the rasikas a peep into the varied dimensions of the raga Keervani, while the jor and jhala served as additions to the joyous mood. The melodious tinkle of the instrument combined with slides of fingers to produce aesthetic graces in badhat was played out to the right degree.

Baha 'uddin came out in flying colours in sketching another attractive raga Megh. In the rills of notes that swept past the listeners in waves and in which here and there one heard those little techniques that unlock the emotional substance out of every chord. The final cadences were achieved with superb nonchalance that was a pleasure to the ears. Sanajy Agle(tabla) worked out the most off-beat digressions, at all levels of speed and from any point in the rhythm cycle. Each artiste seemed to be sizing up the other and trying to catch the other off-guard in what turned out to be a thrilling musical duel.

Creditable Account

Satish Bhat, a disciple of Pt. Ganapathi Bhat, gave a creditable account of himself in the drafting Brindavan Saranga. His voice was youthfully fresh and packed with both kinetic and potential energy that made his presentation likable. The raga came thrillingly to fruition

through a full length rendition and bandish, the latter nibaddha part showcasing his gamaks. He surprised me by singing Bheempalas around 12 noon. Satish was commendably supported by Ravindra Katoti(harmonium) and Prafull(tabla).

Female flautist

One of the seasoned female flautists of Karnataka, Loka V.Shankar modulated her flute well which never played truant and pleased the audiences at the same venue. Her lungpower was commendable and the lips were never unsure. The tonal modulations fetched many a nuance of the ragas concerned. She occupied the earlier part of her recital with Muthaiah Bhagavata's "Siddhi Vinayakam" and laid a firm foundation for her recital. "Ganamoorthi" was crisp. She packed Dharmavathi with bravura passages leaving a savoury taste in the mind of the listeners. The rendition of "Bhajana seyaraada" was itself proof of proper planning and musical steadiness. Swati Tirunal's Behag-krithi "Smarajanaka shubha charita" was another pleasurable item of the recital. The shruti-aligned and gamaka-oriented play and her approach were strictly classical. Bhairavi came out alive in the very first prayoga, clear and precise. This is what the grammar prescribes, that a raga must establish its identity in the opening bars and the audience should not be kept guessing. It is a raga lending itself to a plethora of

nuances and no wonder Loka made the best of it. The grand krithi by Muthuswamy Dikshitar "Bala Gopala" was expounded in all its glory with all the manodharma-ornamentations. Her vocal-based rendition yielded rich dividends. She received a fine support from Veena Suresh (violin), B.K.Chandramowli (mridanga) and K.N.Krishnamurthy(ghata).

Successful Jugalbandhi

A Jugalbandhi recital featuring two stringed instruments - violin and guitar, deserved full marks. T.S.Krishnamurthy on violin is already a noted name in the field of Carnatic music. Likewise, Prakash Sontakke has been working hard in popularising his Hindusthani guitar recitals. Both of them seemed to have had good round rehearsals and hence the result was in the positive. But it also seemed to be lopsided as Krishnamurthy took the major share of the programme. However, his solo rendition of "Vatapi" and Begade (for Thyagaraja's "Nee velagu") was an audio treat. Prakash Sontakke's Shyam Kalyan on guitar was wonderful. His innovative approach in the rendition of the raga on this Western instrument was laudable. He could draft the raga with a neat palette.

Prakash and Krishna murthy did full justice the combined rendition of Abhogi, Peelu (a Meera Bhajan "Payo ri") and Sindhubhairavi ("Tamboori meetidava"). V.Krishna and

Udayaraj Karpurkar on tabla shone forth in their accompaniments.

Maithry-Manasa-duet

In an eye-filling Bharatanatya duet by Maithry and Manasa at ADA Rangamandira Kannada compositions were exposed to the audience and it was proved that they are good for presentation through dance. These young dancer bestowed with all the dancerly qualities had the benefit of being trained by a seasoned Guru B.Bhanumathi. The presentation of a Jatiswara in Hamsanandi was a successful one. The varied and sometimes complex jatis were translated into dance language by the young dancers. I wished they had perfected their ardhmandalis and charis. Ofcourse, the mukhijas will gain profundity in the course of time as they gain experience. The varna in Khamach by Dwaraki Krishnaswamy has the theme of Rukmini sending her sakhi to Krishna to fetch him. The attributes of a proudha were beautifully underlined by the dancer-duo in their abhinaya. In the concluding session of the recital, the rendition of a Padmacharn krithi on Goddess Saraswathi (Kalyani), a Purandaradasa pada (ragamalika), a T.V.Karigiriachar pada (Bageshri) and tillana (Valachi) won applause of the lovers of dance.

Guru B.Bhanumathi (nattuvanga), D.S.Srivatsa (vocal), C.Madhusudhan (violin), Mahesh (flute), G.Gurumurthy (mridanga) and

D.V.Prasannakumar(morsing) enriched the Bharatanatya duet with their seasoned play

Delightful Experience

It is always a delightful experience to watch the young dancers evincing lot of interest in the classical dance and performing the same on the stage with sincerity and dedication. One such experience was created at Yavanika when Naishadham Phanimala and her classmates trained by a quite unassuming dancer-Guru Neela Jayaram performed under the aegis of Nrithya Sanjeevini. Rightly too, the guests of the evening literary critic Hariharapriya and talented poet-bureaucrat Ka.Ta.Chickanna lauded the efforts of Phanimala in putting up the show in a well-planned manner. The compere of the programme Naishadham Ashwathanarayana Sastry did a good job by providing the useful links between the artistes, audience and the guests.

Short but agile and with fluidity of limb movements Phanimala was a bit shaky at the outset. But she regained her confidence rendered the items without any airs. Though one wished she had perfected her ardhmandalis-the basic posture of Bharatanatya - Phanimala's nritta, nrithya and abhinaya were notable. The mukhijas were also meaningful.

Ably accompanied by another new entrant to the field of Bharatanatya musical orchestra Naishadham

Ramasubramanya on vocal Phanimala won half the battle. His singing was melodious, soulful and technically perfect. The modulation of voice and stressing of the bhava while singing inspired the dancer to emote the numbers with ease. The other members of the orchestra K.Brinda (accompanying nattuvananar), C. Madhusudhan (viblin), H.S.Venugopal (flute) and V.R.Chandrasekhar (mridanga) proved that they are not only seasoned in their role but also can raise to the demands of the new situations.

Phanimala began with Pushpanjali and Ganapathi stuti based on a Purandaradasa pada "Vandisuvudaadiyali"(Nata, mishra chapu). The swaras appended to the composition provided stuff for the dancer to execute nritta. She continued to regale the rasikas with her expertise in nritta by rendering a jatiswara in Hamsanandi (roopakatala). The traits of Lord Nataraja were beautifully sketched with the lyrical support drawing from a popular Gopalakrishna Bharathi-composition "Natanam aadinar"(Vasantha, khanda mathya tala).

In the presentation of a Kanakadasa pada "Y a d a v a r a a y a brindavanadolu" (in a chain of ragas comprising Basantha Bahar, Sindhubhairavi etc), both the dancer and the vocalist excelled. Krishna's leelas in Brindavana as explained by the Haridasa,

were depicted neatly by the dancer. The singer could emphasize the raga and sahitya bhavas in right proportion.

The concluding tillana in Desh the dancer reached the acme of her talents. The jatis studded on to the tillana were choreographed in such a manner as to put on test the abilities of nritta-abilities of the dancer. It was gratifying to note that Phanimala gave out her best of talents while negotiating them in her disposition. The post interval session featured the students of Guru Neela Jayaram in varieties of items and dance styles.

Fine selection

Veteran vocalist N.Ananthapadmanabha Rao, brought back the memories of the style and specialties of the past generation in his vocal recital held at the Gokhale Institute of Public Affairs, N.R.Colony. Young and expert violinist Balu Raghuram who has come from England on a holiday accompanied him on the violin and added spice to the concert. K.Ravishankar on mridanga and L.Bheemachar on morsing contributed their artistry to the success of the recital.

A.P.Rao's closed-mouth singing, the rhythmic-patterns in the swaravistara and the enunciation of the Sahitya consolidated my observation. On a couple of occasions his singing in the tara sthayi served as a reminder to the above fact. He spread over the recital with a fine selection of items. "Baro Krishnayya" was stately. The sketching of Bilahari in detail

for Patnam Subramanyaiyer's "Paridaana michciti" was impressive. He demonstrated his rhythmic-prowess in the kalpanaswaras.

The highlight of his recital was the delineation of Keeravani. The raga was painted with a clean brush and lines. The composition of the raga was done in a copybook style. GNB's krithi "Nee charanambujamanu nera nammiti" with neraval at "Sri Shashanka" and swaras had some fine musical values.

Artistic Datshavatara

By one of those coincidences that point to the phenomenon of a collective consciousness expressing itself in physically and culturally similar manner the blind students of Natyanjali trained under the able guidance of talented dancer Ashok Kumar focussed major part of their artistry, technique and talents on the Dashavataaras of the Lord Vishnu in their recital held at ADA Rangamandira. The programme aptly titled "Antar-darshana", brought into light their inborn artistic gifts. Strung on the literary and conceptual thread of a Tamil composition's description of the ten incarnations, the presentation gave ample elbowroom to each dancer to showcase his dance-abilities.

Their mentor Ashok Kumar too joined them in the rendition. Needless to say, he gave a commendable disposition.

Each avatara came off with vivid brush strokes and

intelligently applied colour. The item also benefited from the very balanced and beautiful way in which it was choreographed by Ashok. It was imbued with a subtle sense of timing, moving from one segment to the other within the familiar ambit but yet timed just so as to banish the sense of ennui. Equally compelling both in terms of the choreography and the exposition of it, was the excellent tuning of the ragas and their rendition by the well-grounded singer D.S.Srivatsa.

Impresario cum lighting expert Sai Venkatesh did a remarkable job and literally galvanized the proceedings on the stage with his meaningful and artistic lighting. The creation of silhouettes at the end of each avatara in general and the depiction of Viraata Roopa left an indelible impression on the minds of the rasikas.

The visually disabled dancers Boose Gowda, Taraka Ramulu (his hand movements and placing needed correction and perfection), Shivaswamy, Satish and Guruprasad along with the other dancers Roopadarshini, Bhargavi and Sowmya, proved their mettle and stunned the viewers with their admirable dance. The covering of the stage, freezes, execution of group-patterns et al, caught my special attention. The recorded music was well handled and pleasing to the ears too.

Earlier, a group of seven dancers holding three candles (one each on the head and two shoulders) performed the

"Deepa Nrithya" with elegance. Mathematical aspects of geometry marked the skilful choreography of the ragamalika composition. It was a visual delight to watch the dancers forming circles, triangles and diagonals.

Nimble Nagavalli Nagaraj

Even the tara and atitara-sthaya sancharas stood on the fine edge of the shruti when seasoned singer Nagavalli Nagaraj sang at Sri Venugopalakrishnaswamy Temple, Malleswara XI cross, during the Gokulashtami Utsava. The raga elaboration using economy and restraint, colour and gaiety had warmth of artistic and aesthetic detail and solid substance. I really marveled at the speed and accuracy of her birka-laden and mercurial aroha-avaroha sangathees. There was emotional freedom and warmth in her singing. Her utterance appeared instantly to go straight into one's heart. From the generous volume and a rustling, papery quake in her voice, it appeared that the propelling force behind it is always at the optimum. It is like emission at full capacity from a large hose. And since the affluent consists of glowing warm emotion, who can hold his own against its mighty sweep?

One had to pay a silent compliment to her planning the recital. The word-dominant musical krithis rendered by her were a veritable feast indeed. It was proved that she is the most resourceful among the leading female vocalists of

Karnataka and most effective too.

Accompanied appropriately by T.S.Krishnamurthy (violin), C.Cheluvraj (mridanga) and N.Amrit (khanjira), Nagavalli's natural ebullience and impetuosity and her resonant voice and utterance stormed ahead unhindered as usual. Her manodharma was at its peak. The rendition of "Devadideva" and "Kolanooduta" with swara for sahitya was an audio-delight. The birka-laden Behag with faster phrases was a class by itself. The maneuvering of atitara madhyama had an easy leash and a lot of celerity and nip. The handling of the two nishadhas and madhyamas was another landmark of her recital. "Pahi Krishna Vasudeva" was ornamented with kalpanaswaras. The rhythmical tautness and designs lent appeal to her swaras. Likewise an Ugabhoga ("Eragi bhajipeno") and a pad by Purandaradasa "Endappikonde naanendu muddaadeve" had the literal fondling of notes and words. The swaras reinforced Nagavalli's technical mastery.

The delineation of Shanmukhapriya for a rarely heard Thyagaraja krithi "Maanamuto nannu brova" with neraval and swaravinyasa was the highlight of her recital in which she gave out all of her expertise and excellence. The atitara sancharas were neatly explored without causing any boredom. She kept up the lively tempo of the recital and sang with uniform of spirit and dynamism

32nd Gayana Samaja Conference

The 32nd music conference of the Bangalore Gayana Samaja held last week concluded with the conferment of the title of "Sangeetha Kalarathna" to the conference president veteran vocalist Seethalakshmi Venkateshan. N.L.Cheluvraju, T.Sharada, Basavangudi G.Nataraj, M.R.Krishnamurthy, M.Venkatagiriappa, Hosahalli Keshavamurthy and others were honoured as the "Artistes of the Year".

The grand old vocalist Dr.Semmanagudi R.Srinivasa Iyer was felicitated with a title of "Gayana Sarvabhowma".

The music programmes started with a vibrant vocal by Madurai T.N. Seshagopalan. Notwithstanding a couple of swarasthaanas, he rose above his usual standards, which were high enough. His voice, his form, his mood were all fit Darbar ("Mundu venaka" of Thyagaraja) was breathtaking. Poorvi Kalyani was the first raga taken up for a detailed treatment. Muthuswamy Dikshitar's popular krithi "Meenakshi me mudam dehi" with a neat perch on the tara sthayis had immense musical charm. The swaras were typical of T.N. Seshagopalan. A rare Thyagaraja krithi in Devagandhari raga. "Seethavara sangeeta gnanamu" in vilambakala provided a rich experience. Another notable point of his vocal recital was the vocal support extended by his son TNS Krishnan. He faithfully maintained the tradition, with the same style, the same

pattern of vocalism and mathematical calculations.

The highlight of the concert was the elaboration of Todi. Both the father and son excelled in carrying out to reach the hearts of the listeners. The vocal modulations, birkas, breath control et al were captivating. The shruti-bedha that figured in a natural flow was thrilling. Having rishabha as adhara shadja, TNS guided the formation of Kalyani. Krishnan continued it in a rewarding exposition. He brought out the entire essence of the raga in his artistic singing. Shyama Sastry's "Ninne nera nammi nanu" adorned with neraval at 'Kamakshi kanjadala ayataakshi Meenakshi' followed by a cascade of swaras. V.V.Ravi's violin support could have been more profound. Veterans Vellore Ramabhadran (mridanga) and H.P.Ramachar (khanjira) lent a classic support. Absence of a raga, tana and pallavi was a disappointment.

Seethalakshmi Impresses

The conference president Seethalakshmi Venkateshan energised her musical exposition to yield the beauty of classicism. She was successful in following the austere path of classicism. Seethalakshmi exercised her sangeetha gnana in the direction of melodic precision. The recital started with the atatala varna in Bhairavi raga. She caught the attention of the rasikas by singing a quaint krithi on Ganesha. "Sri

Mahaganapathi" in Abhogi was a pointer to the classical progression of the concert. The Gowlipanthu (Tera teeyagarada) and Mayamalavagowla (Deva Deva) suites were dignified. Shubhapantuvarali (Ennal:Thyagaraja) and Kambhoji (O Rangashayi) upheld the virtues of the vocalist's conservative approach to cutcheri art and proved how truly classicism thrives on it. She was ably assisted by Kavitha Saralaya and Triveni Venkataram (vocal). M.A.Krishnaswamy (violin), P.G.Lakshminarayana (mridanga) and Ramesh (morsing) enriched the recital with their active participation

Professional Touch

T.R.Srinath, presented not only a professional concert but served his testimonials as an adept flautist at work. The striking individuality and smooth ease of his rendition of Nata and Vasantha krithis exhilarated. Devamanohari (Evarani), leisurely Yadukula Kambhoji (Echcharikaga rara) and Varali (Nee pogada) were chivalric and robust and were played with classical fervour

It was in the demanding Shahana exposition for a raga, tana and pallavi session that Srinath's feel brought to the interpretation a contemplative intensity. It was good that he sang and demonstrated the pallavi line in two kalai adi tala. The ragamalika swara embellishments comprising Hameer Kalyani and Sindhubhairavi ragas added to the rich appeal of the concert. S.Seshagiri Rao was equally

good on his violin and lent the main artiste a lively support. C.Cheluvaraj (mridanga) and B.K.Chandramowli (khanjari) discharged their roles effectively with enormous expertise.

Melodious Voice

Rajakumar Bharathi, gifted with a good and melodious voice his main strength lies in the sensitivity with which he elaborates the raga in fine detail. He gave a brilliant vocal recital on the fourth day of the 32nd music conference of Bangalore Gayana Samaja.

Muthaiah Bhagavatar's famous Mohana Kalyani krithi "Siddhi Vinayakam" and compositions in Vasantha and Hamsanada drew the interest of the audience. A composition in Tamil by Subramanya Bharathi in Hamsanada was beautified by neraval and swaras. "Anathudanuganu" in Jingle raga appended with chittaiswaras kept up a lively tempo of the recital. Though his exposition of Shankarabharana brimmed with his musical technique, aesthetics of the raga required much more subtlety and sensitivity. His mandra and atimandra sthayi sancharas and their counterparts in the higher registers needed more of melodic precision which covers the Karnatak swarasthana, gamaka and shruti values. But still, he never escaped into easy entertainment routes. The grandeur of "Swara raga sudharasa" was neatly

underlined by the vocalist.

Rajakumar Bharathi surprised every one in the auditorium with his raga, tana and pallavi in Shanmukhapriya. One could not decipher the tala in which the pallavi was sung. The twenty five aksharas of the tala were dealt with in a strange calculation. The little finger had one akshara followed by three, five, seven and nine aksharas in ring, middle, the fourth fingers and thumb respectively. It would have been better had the vocalist announced the details of the tala which was dealt with by him.

Mysore M.Nagaraj (violin) accompanied the vocalist with rare sensitivity. Mannargudi Eshwaran (mridanga) and Bangalore K.Venkataram (ghata)'s accompaniment was weighty.

Competent Malladi Brothers

Malladi Brothers sang a competent and dignified concert. Their show of musical skill was enjoyable. The concert in which Nalina Mohan (violin), H.S.Sudhindra (mridanga) and Latha Ramachar (khanjari) also took active and artistic part, began with the Sri raga varna (Karur Dakshinamurthy). Mysore Vasudevachar's Kambhoji krithi, "Lambodarama valambe" went strong on the Carnatic path. The vivid quality continued to be maintained in Thyagaraja's "Tulasamma" and Shyama Sastry's "Nannubrova Lalitha" (Lalitha). The



Dr. A.H. Rama Rao & Sudha Rao Page

CALENDAR OF EVENTS

D.Subbaramaiah Fine Arts Trust: 8th Ragasree Sammelanotsava from 1-12-2000 to 3-12-2000: Dr.H.N.Kalakshetra; Dec.1 5.30 P.M. inauguration by A.R.Chandrashasa Gupta. 6.15 P.M. Jugalbandhi by Shyamala G.Bhave and Nagamani Srinath. Dec.2: 9.30 A.M.: Demonstration on 'Techniques employed in playing flute' by G.Rajanarayan. 10.30 A.M. Compositions of H.Yoganarasimham by Dr.Padma Murthy. 5 P.M.Harishankar (electric guitar). 6.15 P.M. R.K.Padmanabha and D.V.Nagaraja(vocal). Dec.3: "Sri Rama Namana" by Jambu Kannan. 11 A.M. Goshti Gaana. 4.15 P.M. Chaitanya kumar (flute). 5.30 P.M.Honouring of V.Deshikachar with "Gandharva Vidyanidhi" title by K.C. Rama Murthy. 6.15 P.M.Rajalakshmi Tirunarayanan(veena). **Malleswaram Sangeetha Sabha,** Gokhale Institute of Public Affairs, Malleswara: Nov.19, 4.15 P.M.: B.Saraswathi and V.Krishnaveni (vocal duet). **Percussive Arts Centre,** Gokhale Institute of Public Affairs, Narasimharaja Colony, Nov.15 Nagarajini(vocal) followed by S.Vinay(vocal). **YOUTH FORUM:** Amrutur Janaki Ammal Memorial Competitions for percussion instruments open for mridanga, ghata, khanjari, morsing and dolu. They will be held in three groups, junior, senior and vidwath. For further details contact PAC: 6563079 or H.S.Sudhindra, Convenor at 6633623. Date and venue: Nov.18 at 2 P.M. at Sri

Pattabhirama Seva Mandali 13th main(between 35th and 36th cross), 4th block, Jayanagar, Ph. 6346740. **On the spot pallavi competitions** on Nov. 19 at Sri Pattabhirama Seva Mandali, Jayanagar under the joint auspices with Hamsadhwani Creations, 5, 3rd cross, 1st main, Maruti Extension. Competitions are open for vocal, instrumental and percussion held in two groups(group 1 for the age group of 15-24 years and group 2 for 25-35 years). For details contact: PAC: 6563075 or Hamsadhwani Creations:3325302, 3326901. **Ananya , Tarangini Arts Foundation and Indian Institute of Music and Arts:** Two day workshop on 'The Art of Performance' by T.V.Gopalakrishnan(Nov.18 and 19) at Ananya. Contact: 3361906, 5454488. Nov.18, Vocal recital by Vishalakshi Nityanandan at 6.30 P.M. **M.E.S.Kalavedi:** Nov. 18 at 6.30 P.M.: Lecture demonstration on compositions of Sri Jayachamaraja Wodeyar by R.K.Srikanthan at MES Auditorium, Malleswara. **Hamsadhwani Creations and Banashankari Fine Arts Society,** 723, 1st main road, 2nd phase, 7th block, Banashankari 2nd stage: "Haridasa Namana"(compositions by Kanakadasa) by Sukanya Prabhakar. **Bangalore Gayana Samaja:** Nov. 26 at 5 P.M.: Nagamani Srinath(vocal), Nalina Mohan (violin), V.S.Rajagopal(mridanga) and M.Dayananda Mohite(ghata).

PHOTO QUIZ



Name this Instrument?

ಸಾಮಾಜಿಕ ನ್ಯಾಯದೊಂದಿಗೆ ಸಮಾನತೆ

ಕೈಕೊಳ್ಳುವಾಗ ಮತ್ತು ಅರ್ಥಿಕವಾಗಿ ಒಂದುಳಿದು ಸಾಮಾಜಿಕವಾಗಿ ಶೋಷಿತರಾದವರ ಅಭಿವೃದ್ಧಿಗಾಗಿ ವಿಶೇಷ ಒತ್ತುಕೊಟ್ಟು ಅವರಿಗೆ ಸಾಮಾಜಿಕ ನ್ಯಾಯ ಒದಗಿಸಿದಲ್ಲಿ ಮಾತ್ರ ಸಮಾನತೆ ಸಾಧಿಸುವುದು ಸಾಧ್ಯ. ಇದು "ಸರ್ವೇಜನಾಃ ಸುಖಿನೋಭವಂತು" ಎಂಬ ದೈವಿಕ ಈಡೇರಿಕೆಗೆ ಕಾರಣವಾಗುವುದು. ದೂರದೃಷ್ಟಿ ನಾಯಕ ಶ್ರೀ ಎಸ್.ಎಂ. ಕೃಷ್ಣ ಅವರ ನೇತೃತ್ವದ ಪ್ರಸಕ್ತ ಸರ್ಕಾರದ ಮಹೋದ್ದೇಶವೇ ಇದು. ಈ ದಿವ್ಯದಲ್ಲಿ ಸರ್ಕಾರ ಒಂದುಳಿದವರ, ಅಲ್ಪಸಂಖ್ಯಾತರ, ದೀನವರ್ತಕರ ಹಾಗೂ ಶೋಷಿತರ ಕಲ್ಯಾಣಕ್ಕಾಗಿ ನೂತನ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ರೂಪಿಸಿ, ಅನುಷ್ಠಾನಗೊಳಿಸುವ ಮೂಲಕ ಅವರಲ್ಲಿ ಹೊಸ ಆಲೋಚನೆಯನ್ನೇ ಮೂಡಿಸಿದೆ.

ಸಮಾಜ ಕಲ್ಯಾಣ ಇಲಾಖೆ-ಯೋಜನೆಗಳು ಮತ್ತು ಸಾಧನೆಗಳು :

ಪರಿಶಿಷ್ಟ ಜಾತಿಯವರ ಅಭಿವೃದ್ಧಿ : ಒಟ್ಟಾರೆ 4,250 ವಿದ್ಯಾರ್ಥಿನಿಲಯ ಸೌಲಭ್ಯದೊಂದಿಗೆ ಒದಗಿಸಲು 45 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ ಮತ್ತು 50 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು "ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ಮತ್ತು ಮೆಟ್ರಿಕ್ ನಂತರದ ಒಟ್ಟು 16,48,391 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 3,032.26 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. "7 ಹೊಸ ಮೊರಾರ್ಜಿ ದೇಸಾಯಿ ಮಾದರಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ. " ರೂ. 1,556.30 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 73 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. "736 ಎಂ.ಫಿಲ್ / ಪಿ.ಹೆಚ್.ಡಿ ಮಾಡುವವರಿಗೆ ರೂ. 17.49 ಲಕ್ಷಗಳಷ್ಟು ಅರ್ಥಿಕ ನೆರವು "10ನೇ ಮತ್ತು ಮೇಲ್ಪಟ್ಟ ತರಗತಿಗಳಲ್ಲಿ ಪ್ರಥಮ ದರ್ಜೆಯಲ್ಲಿ ತೇರ್ಗಡೆಯಾದ 7,437 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ 44.75 ಲಕ್ಷ ಮೊತ್ತದ ಪ್ರೋತ್ಸಾಹಕ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. " ಪ್ರೌಢಶಾಲೆಯಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡುತ್ತಿರುವ 1,01,412 ಬಾಲಕಿಯರಿಗೆ ರೂ. 571.06 ಲಕ್ಷಗಳಷ್ಟು ವಿದ್ಯಾರ್ಥಿ ವೇತನ ನೀಡಿತೆ. "ಅಂತರ್ಜಾತಿ ವಿವಾಹ ಮಾಡಿಕೊಂಡ 485 ದಂಪತಿಗಳಿಗೆ ರೂ. 113.05 ಲಕ್ಷ ಮೊತ್ತದ ಆರ್ಥಿಕ ನೆರವು. "ಅಂಬೇಡ್ಕರ್ ವಸತಿ ಕಾರ್ಯಕ್ರಮದಡಿಯಲ್ಲಿ 17,632 ಮತ್ತು ಆಶ್ರಯ ಅಡಿಯಲ್ಲಿ 662 ವಸತಿಗಳ ನಿರ್ಮಾಣ ಯೋಜನೆ." 500 ವಿದ್ಯಾವಂತ ನಿರುದ್ಯೋಗಿ ಯುವಕರಿಗೆ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ತರಬೇತಿ ಮತ್ತು ಈ ವರ್ಷ ಇನ್ನೂ 2,100 ಅಭ್ಯರ್ಥಿಗಳಿಗೆ ತರಬೇತಿ ಒದಗಿಸಲು ಯೋಜನೆ. " ವಿವಿಧ ಅಭಿವೃದ್ಧಿ ಇಲಾಖೆಗಳ ವಿಶೇಷ ಘಟಕ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 30,873 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದೊಂದಿಗೆ ಒಟ್ಟಾರೆ 1,33,817 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ನೆರವು.

ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ : 7 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 2 ಆಶ್ರಮ ಶಾಲೆಗಳ ಸ್ಥಾಪನೆ, 5 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು. 5 ರಿಂದ 10ನೇ ತರಗತಿಯವರಿಗಾಗಿ 2 ಹೊಸ ವಸತಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ. 4 ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 7 ಆಶ್ರಮ ಶಾಲೆಗಳಿಗೆ ಮಂಜೂರಾತಿ ಪ್ರಕ್ರಿಯೆ. 8 ಆಶ್ರಮ ಶಾಲೆಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣಕ್ಕೆ ಕ್ರಮ. ರೂ. 98.00 ಲಕ್ಷ ವೆಚ್ಚದ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ 880 ನಿರುದ್ಯೋಗಿ ಯುವಕರಿಗೆ ತರಬೇತಿ ಪೂರ್ಣ. 3,596 ಅಂಬೇಡ್ಕರ್ ವಸತಿಗಳು ಮತ್ತು 2,967 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣ ಪೂರ್ಣ. ಈ ವರ್ಷ 5000 ಮನೆಗಳ ನಿರ್ಮಾಣದ ಗುರಿ. 5,201 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ರೂ. 520.10 ಲಕ್ಷ ಸಹಾಯಧನ ಬಿಡುಗಡೆ. ಬಟಿಡಿಎ ಪ್ರದೇಶಗಳಲ್ಲಿ 5,597 ವಸತಿಗಳನ್ನು ನಿರ್ಮಿಸಲು ರೂ. 319.40 ಲಕ್ಷ ಬಿಡುಗಡೆ. ವಿವಿಧ ಇಲಾಖೆಗಳ ಗಿರಿಜನ ಉಪಯೋಜನೆ ಅಡಿ ರೂ. 7,945 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದಲ್ಲಿ 31,235 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. 3,34,392 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ/ನಂತರದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 1,341.57 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ಕರ್ನಾಟಕ ಪರಿಶಿಷ್ಟ ಜಾತಿ / ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದಿಂದ ರೂ. 5,910.04 ಲಕ್ಷಗಳನ್ನು ವೆಚ್ಚ ಮಾಡಿ 19,685 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. ಕರ್ನಾಟಕ ವಸತಿ ಶಿಕ್ಷಣ ಸಂಸ್ಥೆಗಳ ಸಂಘದಿಂದ ಪರಿಶಿಷ್ಟ ಜಾತಿ / ಪರಿಶಿಷ್ಟ ವರ್ಗ ಮತ್ತು ಹಿಂದುಳಿದ ವರ್ಗಗಳ ವಿದ್ಯಾರ್ಥಿಗಳಿಗಾಗಿ ಹುಡ್ಕೊ ಸಾಲ ನೆರವಿನ ಯೋಜನೆಯಡಿ ತಲಾ ರೂ. 2.00 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ವಸತಿ ಶಾಲಾ ಕಟ್ಟಡ ನಿರ್ಮಾಣ.

ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ : ಇಲಾಖೆಯ ವಿವಿಧ ಕಾರ್ಯಕ್ರಮಗಳ ಅನುಷ್ಠಾನದ ಮೂಲಕ 6,10,733 ಫಲಾನುಭವಿಗಳಿಗೆ ರೂ. 86 ಕೋಟಿ ನೆರವು. ಪ್ರಸಕ್ತ ಸಾಲಿನಲ್ಲಿ ಇಲಾಖೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ಅನುಷ್ಠಾನಕ್ಕಾಗಿ ರೂ. 108.07 ಕೋಟಿ ಅನುದಾನ. 20 ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕಿಯರ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಹಾಗೂ ಒಂದು ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕರ ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಕ್ಕೆ ಮಂಜೂರು ಒಟ್ಟು ಸಾಮರ್ಥ್ಯ 1,050 ವಿದ್ಯಾರ್ಥಿಗಳು. ಒಟ್ಟು ರೂ. 585.49 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 40 ಮೆಟ್ರಿಕ್ - ಪೂರ್ವ ಹಾಗೂ ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. 2,55,769 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ವಿದ್ಯಾರ್ಥಿ ವೇತನಕ್ಕಾಗಿ ರೂ. 271.42 ಲಕ್ಷ 91,621 ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 257.07 ಲಕ್ಷ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ರೂ. 532.37 ಲಕ್ಷಗಳ ಮೌಲ್ಯದಲ್ಲಿ 1,67,340 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಶುಲ್ಕ ವಿನಾಯಿತಿ ಸೌಲಭ್ಯ. ಮಾಂಗಲ್ಯ ಭಾಗ್ಯ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 22.10 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 442 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ಸಹಾಯ. 15,296 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ರೂ. 2,119.17 ಲಕ್ಷ ಆರ್ಥಿಕ ನೆರವು.

ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ : ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿಗಾಗಿಯೇ ಪ್ರತ್ಯೇಕ ಇಲಾಖೆ 1999-2000ನೇ ಸಾಲಿನಿಂದ ಕಾರ್ಯಾರಂಭ. ಪ್ರಸಕ್ತ ಸಾಲಿನಲ್ಲಿ ಈ ಇಲಾಖೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ಜಾರಿಗಾಗಿ ರೂ. 263.40 ಲಕ್ಷ ಅನುದಾನ ಬಿಡುಗಡೆ. ಶಿವಮೊಗ್ಗ, ಬಳ್ಳಾರಿ, ಮಲ್ಲಾಪುರ ಮತ್ತು ಬೆಳಗಾವಿ ನಗರಗಳಲ್ಲಿ ಮೊರಾರ್ಜಿ ದೇಸಾಯಿ ವಸತಿಶಾಲೆಗಳ ಪ್ರಾರಂಭ. ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಉಚಿತ ಶಿಕ್ಷಣ, ಊಟ ಮತ್ತು ವಸತಿ ಸೌಲಭ್ಯಗಳಿಗಾಗಿ ರೂ. 60.00 ಲಕ್ಷಗಳ ವೆಚ್ಚ. ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಬೆಂಗಳೂರು, ಮೈಸೂರು, ಧಾರವಾಡ, ಮಂಗಳೂರು ಮತ್ತು ಗುಲ್ಬರ್ಗಾ ನಗರಗಳಲ್ಲಿ 5 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ. ಸಾಂಸ್ಕೃತಿಕ ಹಾಗೂ ಸಾಮಾಜಿಕ ಚಟುವಟಿಕೆಗಳಿಗಾಗಿ ಸಮುದಾಯ ಭವನಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ಅಲ್ಪಸಂಖ್ಯಾತ ಸ್ವಯಂಸೇವಾ ಸಂಸ್ಥೆಗಳಿಗೆ ಗರಿಷ್ಠ ರೂ. 5 ಲಕ್ಷ ಅನುದಾನ. ಈ ಉದ್ದೇಶಕ್ಕಾಗಿ ರೂ. 50 ಲಕ್ಷ ಮೀಸಲು. ಅಲ್ಪಸಂಖ್ಯಾತರ ವರ್ಗಗಳಿಗೆ ಸೇರಿದ ಐ.ಟಿ.ಐ./ಡಿಪ್ಲೋಮಾ ತರಗತಿಗಳ 840ಕ್ಕೂ ಹೆಚ್ಚಿನ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 9.25 ಲಕ್ಷ ಶಿಷ್ಯ ವೇತನ. 52 ಕಾನೂನು ಪದವೀಧರರಿಗೆ ನ್ಯಾಯಾಂಗ ಆಡಳಿತದಲ್ಲಿ ತರಬೇತಿ. ರೂ. 1,536.42 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 12,047 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ನೆರವು.

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- Copy Editor :** Vijaya Raniesh Ph: 6674964
- Printer :** Balakrishna, Ph : 6679333.
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Vol. 3 Issue 6 November 2000
Inside

From the Editor General	3
Interview with Dr. Semmangudi	4
Review	5
Calender of Events & Photo Quiz	14

Correspondents INLAND : Bangalore -
N. Ananthapadmanabharao, Ph : 5532658.
Kusuma Rao, Ph: 3222593
Katte Sathyanarayana Rao, Ph: 344663.
Mysore - K Raghavendra Rao, Ph : 082-1513517
Dr. V. Nagaraj, Ph: 082511133
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Kshama Govinda Rao,
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Lavanya Dinesh - Ph: 717-576-8295
Wellington - Vivek Kinra, Ph: 54-4-387388.
San Francisco - Mythili Krishna, Ph: 408-7256845, 408-7252951.

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EDITORIAL OFFICE :

"MUNIKOTI" NO. 8, SECOND CROSS, OPP. SRINIVASA MANDIRAM, BALEPET, BANGALORE - 560 053.
PH : 2253975

Articles, Photos, Write-ups, reports may also be sent to the following address :
Editor General 446, Jaraganahalli P.O.
J.P. Nagar, Kanakapura Main Road,
Bangalore - 560 078.



From the Editor General



THE RAJYOTSAVA AWARDS - 2000

Come November, the mad rush of the Karnataka Rajyotsava Award seekers becomes unbound and unwieldy. Unsolicited applications for the award this time crossed 4000 mark. The Government, as usual, this time also seemed to have no parameters in deciding the number of awards and also the qualifying awardees. The first round of meetings with Minister of Kannada and Culture and the presidents of all the Academies could not be fruitful. A cabinet sub-committee which was formed under the chairmanship of a senior minister also could not finalise the list. The final decision was left to the discretion of the Chief Minister. The earlier exercises which started almost a month ago seemed to be futile

The Chief Minister took his own time and could finalise the list in which hardly a few recommendations of the previous two committees were honoured. It was also intriguing to note that the words of the Presidents of the Academies were never taken into account at all. The fact that one of the Presidents openly came out with his displeasure and disagreement with the list of the awardees is a pointer to the developments.

It would always be good to have the merit as the one and only criteria in giving away such 'prestigious awards as Rajyotsava Award. The recommendations and influences of any sort should be deemed as a disqualification for the award. The sanctity and the value of the award should not be let loose by adopting unscientific methods in the selection of the awardees. The result of the "last minute announcement" of the award was also evident in its own way. It is hightime something logical is done in this regard!

CONGRATULATIONS TO MYSORE M.NAGARAJ

Young and seasoned violinist Mysore M.Nagaraj became the 13th "Gana Kala Sri" when he received that title from Prof.B.K.Chandrasekhar, Minister of Information and Publicity at the sadas of the 13th Young musicians' conference of the Karnataka Gana Kala Parishath at Sri Shankara Math, Shankarapura, Bangalore. It was another feather in his cap which is full of varied honours and titles. The 37-year old Nagaraj deserves this honour for his rich talents and expertise par excellence. GUNAGRAHI felicitates him on this occasion and wishes him all success in the years to come.

- Karnataka Kala Sri DR.M.SURYA PRASAD.

Interview

"It is difficult to find great artistes in the years to come"

[An evergreen, high-spirited and jovial 92-year old Padma Vibhushana Dr.Semmanagudi Srinivasa Iyer, the veteran vocalist speaks to Dr.M.Surya Prasad at Bangalore when he was in the city to attend the 32nd music conference of the Bangalore Gayana Samaja.]

● Will you please tell us about your first performance?

It was at Kumbakonam in 1926. After the concert by Maharajapuram Viswanatha Iyer in which my brother Narayanaswamy Iyer (violin) and Azhaghanambi Pillai (mridanga) had participated with myself providing the tambura support, Azhaghanambi Pillai requested the seniors that I be allowed to sing in a festival conducted by him at the local Nageswaraswami temple. As per his wish I sang there. It started raining, and the ten or fifteen people in the audience couldn't go out even if they wanted to. (Laughs).

● It is said that you had some initial voice problems? If so, how could you overcome them?

Yes. I certainly had lot of problems and even thought of giving up music altogether. I was performing in a concert in Mannargudi. After half an hour or so, no sound came out of my mouth, only air. I got scared and lost my courage and after seeking the help of Shri Mannargudi Rajagopala Pillai, somehow, I could complete the concert. I was further confused when the organizers came to pay me. And ofcourse I refused it. I had a thorough check up of my throat and I had my septum corrected, my tonsils removed to set right my voice problem. I am happy that I could sing and continue to sing to this day at 92.

● Is there any importance of 'banis' in classical music?

In the past music was taught and learnt directly from a guru (gurumukha) under Gurukula system for a fairly long period of time as a result of which the disciples used to unconsciously imbibe even their guru's mannerisms. The absence of 'bani' today is because one learns from different teachers and

even tapes. However, even today you do have distinct 'banis' like the Lalgudi bani, the Maharajapuram bani and so on.

● The present day singers are young, talented and intelligent. What is your reaction?

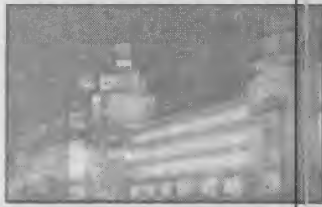
That is a good augury for classical Karnatak music. I personally feel that one has to treat music as a worship (archana). A krithi has to be sung over and over again with reverence and due regard to bhava and rasa. I am happy to see the youngsters sing very well nowadays. But I am afraid I would just have to close my eyes, when they keep the notation in front of them.

● Will you please tell us about the Lakshya and Lakshana?

Lakshana is grammar and theory. And the Lakshya is aesthetics and practical. I strongly feel that both of them are of great importance to our music. Any language used with correct grammar will always be good to hear. So is our Sampradaya music. If the rules and regulations are not followed it will be like a street singer. There are different lakshana granthas dealing with different aspects of classical music. However, I feel the necessity of one comprehensive grantha that covers and prescribes every aspect clearly which is yet to be found.

● We find proliferation of artistes, titles, sabhas et al. Do you have anything to say about this phenomenon?

It is very difficult to answer this. It is true that there is a proliferation of every sort. I feel the sanctity of awards, titles and honours is getting diluted. In the days to come it will be like an oasis to find great artistes like Tiger Varadachar or Poochi Srinivasa Iyengar and so on.



BANGALORE BUZZ:

Vibrant Veena

R.K.Prakash's implicit faith in the loudness of exposition got exposed. In his solo veena recital at Sri Shankara Math in connection with Sri Sharada Sharannavarathri Cultural Programmes - 2000 the sound level often crossed the threshold of musical tolerance. Sancharas and swaras hovered around the terrain beyond the tara sthayi shadja and was voluminous in the mandra sthayi. His eternal quest seemed to scale decibel heights and Prakash displayed great involvement in this genre of cutcheri technique. I was happy to see the musician turning his creative skill to contemplative inwardness on several occasions during the concert.

Abundant instrumental virtuosity pervaded his veena play. A Bhakshi Veena Subbanna's varna was followed by the evergreen Muthuswamy Dikshitar krithi in Hamsadhwani "Vatapi Ganapatim bhaje". His interpretation encompassed all aspects of the raga. The instrumentalist's manodharma was appreciatively profuse but I felt that melody should have taken the front seat. He extended the version of the raga Hamsadhwani in the

form of swaras and followed it up with snatches of Vedamantra and a couple of shlokas. Appropriate to the occasion, he presented varieties of songs on Devi by Muthuswamy Dikshitar, Sri Jayachamaraja Wodeyar, Subba Sastry and others. A short alapana in Arabhi was a good introduction to the krithi on Saraswathi "Sri Saraswathi". "Brahamaanda valaye" in Maand by the former Maharaja of Mysore Sri Jayachamaraja Wodeyar, Reetigowla (Janani ninnu vina), Valachi (Jalandhara), Chittaranjani (Nada tanumanisham) and Behag tillana were rendered in a telling manner. M. Vasudeva Rao (mridanga) and Dayananda Mohite (ghata) provided the right percussive support.

Impressive vocal

Padma Gurudath suitably supported by R.Raghuram (violin) and Ashok (mridanga) was dedicated and sang with a sincerity of purpose. Rendering of rare krithis by Dikshitar, Chicka Rama Rao, Veena Padmanabhaiah and others was impressive.

Padma started with a Ganesha stuti in Nata (Mahaganapatim manasa smarami) with a brief alapana of the raga. She impressed the listeners by singing Shlokas by Jagadguru Sri Shankaracharya in Arabhi as a prelude to late flautist Narasinga Rao's "Sri Sharade

rakashamam". The chittaiswara sung with the composition had lot of rhythmic value. Muthaiah Bhagavatar's Sumanapriya song "Sri Sharavanabhowni" sung in madhyama kala was further beautified by chittaiswaras. Vasantha (Vande ham), Bhairavi (Baaramma Sharadamba) and Kadana Kutoohala were treated in detail. Padma's rich manodharma and classical commitment was rewarding. Maha Vaidhyanaatha Iyer's Ekaadasha ragamalika krithi and the ragas Dhanyasi, Behag, Kedara, Mohana, Bhairavi, Todi, Khamach, Shahana, Suruti and others in the chain of the ragamalika demonstrated the sound awareness of the melodic structure of each of the raga

Yuva Sangeetotsav

The fourteenth Devanandan Ubhayakar Yuva Sangeetotsav under the guidance of veteran Hindusthani vocalist Lalitha Ubhayakar held for two days at the Guru Nanak Bhavan yielded rich results and the young musicians who performed gave a delightful account of themselves. The Karnataka Governor V.S.Ramadevi inaugurated the festival. Inclusion of one Carnatic recital amongst Hindusthani recitals was a laudable gesture indeed.

Fine Kalyani

Young flautist N.Rajakamal stuck the right

chords on his flute and impressed the rasikas with his neat technique and artistry. Very happily accompanied by B.K.Raghu, V.Nanjundamurthy and Bhardwaj R.Sathavalli on violin, mridanga and morsing respectively, Rajakamal began his recital with Mayamalavagowla raga. Though a simple-looking raga, it has an attractive feature for itself. The swara frequencies are pleasing to the ears. The flautist raised lot of promise and his rendition of the raga followed by a Swati Tirunal's krithi "Deva Deva" consolidated his claims for higher recognition. The kalpanaswaras were neatly woven into a perfect rhythm.

I was settling down for some other not-much-exposed raga. For a while, I was disappointed to hear the overtures of Kalyani emanating from Rajakamal's flute. Thankfully, my disappointment did not last long. For, he gave the raga its full. Kalyani was delineated in all its glory and there were some interesting phrases in his play which vouched for his refined and well directed manodharma. I was totally happy to hear a Thyagaraja-krithi "Vasudeva eni vedalina". One of the finest krithis in Kalyani, this is rarely heard on the concert-platforms. Rajakamal deserves full marks for his artistic and aesthetic treatment. The tani-avartana lent an useful opportunity for the accompanists to demonstrate their talents and hold over the rhythm and their instruments.

A brief alapana in

Darbari Kaanada with some Hindusthani touches here and there for a Meera bhajan was the concluding item of Rajakamal's recital. Here is an artiste to watch.

Meeta's Malhar

Vocalist Meeta Pandit ventured into the demanding realms of Sur Malhar in her vocal recital. This mousami or seasonal raga is said to have been composed by blind saint-poet Surdas. It is a very popular and pleasing raga. The mixture of two ragas Madhumad Sarang and Malhar makes up for this raga. Meeta shone forth in its delineation with tradition and technique blended to the right quantity. Her layakari and ragadari were equally sound, the neat phrases coming through with deceptive ease. Tricky saragams and tans laced the composition enticingly. The intensity of the raga was pleasantly relieved by a lilting thappa.

Tilak Kamod and a bhajan in Desh was well composed, bathed in an unceasing shower of phrases. The arrival at the sam by the vocalist and her accompanists was an orgiastic experience. The expositions were the craftsmanship at its best.

Ravindra Katoti (harmonium) and Prafulla J.Athalye (tabla) excelled in sangath, that is, accompanying as the singer sings, rather than echo her last phrase during a pause. Prafulla thrummed a capable and weighty teka on the tabla.

Rapturous Dhrupad

Baha 'ud din Mohiuddin Dagar, a scion of the famous

Dagar family relived the hoary tradition of Dhrupad. He sent the audience into raptures with his elongated version of Keervani on his Rudra Veena. The tier by tier detailing of the raga was marked by classicism. His alap gave the rasikas a peep into the varied dimensions of the raga Keervani, while the jor and jhala served as additions to the joyous mood. The melodious tinkle of the instrument combined with slides of fingers to produce aesthetic graces in badhat was played out to the right degree.

Baha 'uddin came out in flying colours in sketching another attractive raga Megh. In the rills of notes that swept past the listeners in waves and in which here and there one heard those little techniques that unlock the emotional substance out of every chord. The final cadences were achieved with superb nonchalance that was a pleasure to the ears. Sanajy Agle(tabla) worked out the most off-beat digressions, at all levels of speed and from any point in the rhythm cycle. Each artiste seemed to be sizing up the other and trying to catch the other off-guard in what turned out to be a thrilling musical duel.

Creditable Account

Satish Bhat, a disciple of Pt. Ganapathi Bhat, gave a creditable account of himself in the drafting Brindavan Saranga. His voice was youthfully fresh and packed with both kinetic and potential energy that made his presentation likable. The raga came thrillingly to fruition

through a full length rendition and bandish, the latter nibaddha part showcasing his gamaks. He surprised me by singing Bheempalas around 12 noon. Satish was commendably supported by Ravindra Katoti(harmonium) and Prafull(tabla).

Female flautist

One of the seasoned female flautists of Karnataka, Loka V.Shankar modulated her flute well which never played truant and pleased the audiences at the same venue. Her lungpower was commendable and the lips were never unsure. The tonal modulations fetched many a nuance of the ragas concerned. She occupied the earlier part of her recital with Muthaiah Bhagavata's "Siddhi Vinayakam" and laid a firm foundation for her recital. "Ganamoorthe" was crisp. She packed Dharmavathi with bravura passages leaving a savoury taste in the mind of the listeners. The rendition of "Bhajana sevaraada" was itself proof of proper planning and musical steadiness. Swati Tirunal's Behag-krihi "Smarajanaka shubha charita" was another pleasurable item of the recital. The shruti-aligned and gamaka-oriented play and her approach were strictly classical. Bhairavi came out alive in the very first prayoga, clear and precise. This is what the grammar prescribes, that a raga must establish its identity in the opening bars and the audience should not be kept guessing. It is a raga lending itself to a plethora of

nuances and no wonder Loka made the best of it. The grand krihi by Muthuswamy Dikshitar "Bala Gopala" was expounded in all its glory with all the manodharma-ornamentations. Her vocal-based rendition yielded rich dividends. She received a fine support from Veena Suresh (violin), B.K.Chandramowli (mridanga) and K.N.Krishnamurthy(ghata).

Successful Jugalbandhi

A Jugalbandhi recital featuring two stringed instruments - violin and guitar, deserved full marks. T.S.Krishnamurthy on violin is already a noted name in the field of Carnatic music. Likewise, Prakash Sontakke has been working hard in popularising his Hindusthani guitar recitals. Both of them seemed to have had good round rehearsals and hence the result was in the positive. But it also seemed to be lopsided as Krishnamurthy took the major share of the programme. However, his solo rendition of "Vatapi" and Begade (for Thyagaraja's "Nee velagu") was an audio treat. Prakash Sontakke's Shyam Kalyan on guitar was wonderful. His innovative approach in the rendition of the raga on this Western instrument was laudable. He could draft the raga with a neat palette.

Prakash and Krishna murthy did full justice the combined rendition of Abhogi, Peelu (a Meera Bhajan "Payo ri") and Sindhubhairavi ("Tamboori meetidava"). V.Krishna and

Udayaraj Karpurkar on tabla shone forth in their accompaniments.

Maithry-Manasa-duet

In an eye-filling Bharatanatya duet by Maithry and Manasa at ADA Rangamandira Kannada compositions were exposed to the audience and it was proved that they are good for presentation through dance. These young dancer bestowed with all the dancerly qualities had the benefit of being trained by a seasoned Guru B.Bhanumathi. The presentation of a Jatiswara in Hamsanandi was a successful one. The varied and sometimes complex jatis were translated into dance language by the young dancers. I wished they had perfected their ardhmandalis and charis. Ofcourse, the mukhijas will gain profundity in the course of time as they gain experience. The varna in Khamach by Dwaraki Krishnaswamy has the theme of Rukmini sending her sakhi to Krishna to fetch him. The attributes of a proudha were beautifully underlined by the dancer-duo in their abhinaya. In the concluding session of the recital, the rendition of a Padmacharn krihi on Goddess Saraswathi (Kalyani), a Purandaradasa pada (ragamalika), a T.V.Karigiriachar pada (Bageshri) and tillana (Valachi) won applause of the lovers of dance.

Guru B.Bhanumathi (nattuvanga), D.S.Srivatsa (vocal), C.Madhusudhan (violin), Mahesh (flute), G.Gurumurthy (mridanga) and

D.V.Prasannakumar(morsing) enriched the Bharatanatya duet with their seasoned play

Delightful Experience

It is always a delightful experience to watch the young dancers evincing lot of interest in the classical dance and performing the same on the stage with sincerity and dedication. One such experience was created at Yavanika when Naishadham Phanimala and her classmates trained by a quite unassuming dancer-Guru Neela Jayaram performed under the aegis of Nrithya Sanjeevini. Rightly too, the guests of the evening literary critic Hariharapriya and talented poet-bureaucrat Ka.Ta.Chickanna lauded the efforts of Phanimala in putting up the show in a well-planned manner. The compere of the programme Naishadham Ashwathanarayana Sastry did a good job by providing the useful links between the artistes, audience and the guests.

Short but agile and with fluidity of limb movements Phanimala was a bit shaky at the outset. But she regained her confidence rendered the items without any airs. Though one wished she had perfected her ardhmandalis-the basic posture of Bharatanatya - Phanimala's nritha, nrithya and abhinaya were notable. The mukhijas were also meaningful.

Ably accompanied by another new entrant to the field of Bharatanatya musical orchestra Naishadham

Ramasubramanya on vocal Phanimala won half the battle. His singing was melodious, soulful and technically perfect. The modulation of voice and stressing of the bhava while singing inspired the dancer to emote the numbers with ease. The other members of the orchestra K.Brinda (accompanying nattuvanar), C. Madhusudhan (violin), H.S.Venugopal (flute) and V. R. Chandrasekhar (mridanga) proved that they are not only seasoned in their role but also can raise to the demands of the new situations.

Phanimala began with Pushpanjali and Ganapathi stuti based on a Purandaradasa pada "Vandisuvudaadiyali"(Nata, mishra chapu). The swaras appended to the composition provided stuff for the dancer to execute nritha. She continued to regale the rasikas with her expertise in nritha by rendering a jatiswara in Hamsanandi (roopakatala). The traits of Lord Nataraja were beautifully sketched with the lyrical support drawing from a popular Gopalakrishna Bharathi-composition "Natanam aadinar"(Vasantha, khanda mathya tala).

In the presentation of a Kanakadasa pada "Y a d a v a r a a y a brindavanadolu" (in a chain of ragas comprising Basantha Bahar, Sindhubhairavi etc), both the dancer and the vocalist excelled. Krishna's leelas in Brindavana as explained by the Haridasa,

were depicted neatly by the dancer. The singer could emphasize the raga and sahitya bhavas in right proportion.

The concluding tillana in Desh the dancer reached the acme of her talents. The jatis strudded on to the tillana were choreographed in such a manner as to put on test the abilities of nritha-abilities of the dancer. It was gratifying to note that Phanimala gave out her best of talents while negotiating them in her disposition. The post interval session featured the students of Guru Neela Jayaram in varieties of items and dance styles.

Fine selection

Veteran vocalist N.Ananthapadmanabha Rao, brought back the memories of the style and specialties of the past generation in his vocal recital held at the Gokhale Institute of Public Affairs, N.R.Colony. Young and expert violinist Balu Raghuram who has come from England on a holiday accompanied him on the violin and added spice to the concert. K.Ravishankar on mridanga and L.Bheemachar on morsing contributed their artistry to the success of the recital.

A.P.Rao's closed-mouth singing, the rhythmic-patterns in the swaravistara and the enunciation of the Sahitya consolidated my observation. On a couple of occasions his singing in the tara sthayi served as a reminder to the above fact. He spread over the recital with a fine selection of items. "Baro Krishnayya" was stately. The sketching of Bilahari in detail

for Patnam Subramanyaiyer's "Paridaana michciti" was impressive. He demonstrated his rhythmic-prowess in the kalpanaswaras.

The highlight of his recital was the delineation of Keeravani. The raga was painted with a clean brush and lines. The composition of the raga was done in a copybook style. GNB's krithi "Nee charanambugamanu nera nammiti" with neraval at "Sri Shashanka" and swaras had some fine musical values.

Artistic Datshavatara

By one of those coincidences that point to the phenomenon of a collective consciousness expressing itself in physically and culturally similar manner the blind students of Natyanjali trained under the able guidance of talented dancer Ashok Kumar focussed major part of their artistry, technique and talents on the Dashavataras of the Lord Vishnu in their recital held at ADA Rangamandira. The programme aptly titled "Antar-darshana", brought into light their inborn artistic gifts. Strung on the literary and conceptual thread of a Tamil composition's description of the ten incarnations, the presentation gave ample elbowroom to each dancer to showcase his dance-abilities.

Their mentor Ashok Kumar too joined them in the rendition. Needless to say, he gave a commendable disposition.

Each avatara came off with vivid brush strokes and

intelligently applied colour. The item also benefited from the very balanced and beautiful way in which it was choreographed by Ashok. It was imbued with a subtle sense of timing, moving from one segment to the other within the familiar ambit but yet timed just so as to banish the sense of ennui. Equally compelling both in terms of the choreography and the exposition of it, was the excellent tuning of the ragas and their rendition by the well-grounded singer D.S.Srivatsa.

Impresario cum lighting expert Sai Venkatesh did a remarkable job and literally galvanized the proceedings on the stage with his meaningful and artistic lighting. The creation of silhouettes at the end of each avatara in general and the depiction of Viraata Roopa left an indelible impression on the minds of the rasikas.

The visually disabled dancers Boose Gowda, Taraka Ramulu (his hand movements and placing needed correction and perfection), Shivaswamy, Satish and Guruprasad along with the other dancers Roopadarshini, Bhargavi and Sowmya, proved their mettle and stunned the viewers with their admirable dance. The covering of the stage, freezes, execution of group-patterns et al, caught my special attention. The recorded music was well handled and pleasing to the ears too.

Earlier, a group of seven dancers holding three candles (one each on the head and two shoulders) performed the

"Deepa Nrithya" with elegance. Mathematical aspects of geometry marked the skilful choreography of the ragamalika composition. It was a visual delight to watch the dancers forming circles, triangles and diagonals.

Nimble Nagavalli Nagaraj

Even the tara and atitara-sthayi sancharas stood on the fine edge of the shruti when seasoned singer Nagavalli Nagaraj sang at Sri Venugopalakrishnaswamy Temple, Malleswara XI cross, during the Gokulashtami Utsava. The raga elaboration using economy and restraint, colour and gaiety had warmth of artistic and aesthetic detail and solid substance. I really marveled at the speed and accuracy of her birka-laden and mercurial aroha-avaroha sangathees. There was emotional freedom and warmth in her singing. Her utterance appeared instantly to go straight into one's heart. From the generous volume and a rustling, papery quake in her voice, it appeared that the propelling force behind it is always at the optimum. It is like emission at full capacity from a large hose. And since the affluent consists of glowing warm emotion, who can hold his own against its mighty sweep?

One had to pay a silent compliment to her planning the recital. The word-dominant musical krithis rendered by her were a veritable feast indeed. It was proved that she is the most resourceful among the leading female vocalists of

Karnataka and most effective too.

Accompanied appropriately by T.S.Krishnamurthy (violin), C.Cheluvraj (mridanga) and N.Amrit (khanjira), Nagavalli's natural ebullience and impetuosity and her resonant voice and utterance stormed ahead unhindered as usual. Her manodharma was at its peak. The rendition of "Devadideva" and "Kolanooduta" with swara for sahitya was an audio-delight. The birka-laden Behag with faster phrases was a class by itself. The maneuvering of atitara madhyama had an easy leash and a lot of celerity and nip. The handling of the two nishadhas and madhyamas was another landmark of her recital. "Pahi Krishna Vasudeva" was ornamented with kalpanaswaras. The rhythmical tautness and designs lent appeal to her swaras. Likewise an Ugabhoga ("Eragi bhajipeno") and a pad by Purandaradasa "Endappikonde naanendu muddaaduve" had the literal fondling of notes and words. The swaras reinforced Nagavalli's technical mastery.

The delineation of Shanmukhapriya for a rarely heard Thyagaraja krithi "Maanamuto nannu brova" with neraval and swaravinyasa was the highlight of her recital in which she gave out all of her expertise and excellence. The atitara sancharas were neatly explored without causing any boredom. She kept up the lively tempo of the recital and sang with uniform of spirit and dynamism

32nd Gayana Samaja Conference

The 32nd music conference of the Bangalore Gayana Samaja held last week concluded with the conferment of the title of "Sangeetha Kalarathna" to the conference president veteran vocalist Seethalakshmi Venkateshan. N.L.Cheluvraju, T.Sharada, Basavangudi G.Nataraj, M.R.Krishnamurthy, M.Venkatagiriappa, Hosahalli Keshavamurthy and others were honoured as the "Artistes of the Year".

The grand old vocalist Dr.Semmanagudi R.Srinivasan was felicitated with a title of "Gayana Sarvabhowma".

The music programmes started with a vibrant vocal by Madurai T.N. Seshagopalan. Notwithstanding a couple of swarasthaanas, he rose above his usual standards, which were high enough. His voice, his form, his mood were all fit Darbar ("Mundu venaka" of Thyagaraja) was breathtaking. Poorvi Kalyani was the first raga taken up for a detailed treatment. Muthuswamy Dikshitar's popular krithi "Meenakshi me mudam dehi" with a neat perch on the tara sthayis had immense musical charm. The swaras were typical of T.N. Seshagopalan. A rare Thyagaraja krithi in Devagandhari raga, "Seethavara sangeeta gnanamu" in vilambakala provided a rich experience. Another notable point of his vocal recital was the vocal support extended by his son TNS Krishnan. He faithfully maintained the tradition, with the same style, the same

pattern of vocalism and mathematical calculations. The highlight of the concert was the elaboration of Todi. Both the father and son excelled in carrying out to reach the hearts of the listeners. The vocal modulations, birkas, breath control et al were captivating. The shruti-bedha that figured in a natural flow was thrilling. Having rishabha as adhara shadja, TNS guided the formation of Kalyani. Krishnan continued it in a rewarding exposition. He brought out the entire essence of the raga in his artistic singing. Shyama Sastry's "Ninne nera nammi nanu" adorned with neraval at 'Kamakshi kanjadala ayataakshi Meenakshi' followed by a cascade of swaras. V.V.Ravi's violin support could have been more profound. Veterans Vellore Ramabhadran (mridanga) and H.P.Ramachar (khanjira) lent a classic support. Absence of a raga, tana and pallavi was a disappointment.

Seethalakshmi Impresses

The conference president Seethalakshmi Venkateshan energised her musical exposition to yield the beauty of classicism. She was successful in following the austere path of classicism. Seethalakshmi exercised her sangeetha gnaana in the direction of melodic precision. The recital started with the atatala vama in Bhairavi raga. She caught the attention of the rasikas by singing a quaint krithi on Ganesha. "Sri

Mahaganapathi" in Abhogi was a pointer to the classical progression of the concert. The Gowlipanthu (Tera teeyagarada) and Mayamalavagowla (Deva Deva) suites were dignified. Shubhapantuvārali (Ennalu: Thyagaraja) and Kambhoji (O Rangashayi) upheld the virtues of the vocalist's conservative approach to cutcheri art and proved how truly classicism thrives on it. She was ably assisted by Kavitha Saralaya and Triveni Venkataram (vocal). M.A. Krishnaswamy (violin), P.G. Lakshminarayana (mridanga) and Ramesh (morsing) enriched the recital with their active participation

Professional Touch

T.R. Srinath, presented not only a professional concert but served his testimonials as an adept flautist at work. The striking individuality and smooth ease of his rendition of Nata and Vasantha krithis exhilarated. Devamanohari (Everani), leisurely Yadukula Kambhoji (Echcharikaga rara) and Varali (Nee pogada) were chivalric and robust and were played with classical fervour

It was in the demanding Shahana exposition for a raga, tana and pallavi session that Srinath's feel brought to the interpretation a contemplative intensity. It was good that he sang and demonstrated the pallavi line in two kalai adi tala. The ragamalika swara embellishments comprising Hameer Kalyani and Sindhubhairavi ragas added to the rich appeal of the concert. S. Seshagiri Rao was equally

good on his violin and lent the main artiste a lively support. C. Cheluvaraj (mridanga) and B.K. Chandramowli (khanjari) discharged their roles effectively with enormous expertise.

Melodious Voice

Rajakumar Bharathi, gifted with a good and melodious voice his main strength lies in the sensitivity with which he elaborates the raga in fine detail. He gave a brilliant vocal recital on the fourth day of the 32nd music conference of Bangalore Gayana Samaja.

Muthaiah Bhagavatar's famous Mohana Kalyani krithi "Siddhi Vinayakam" and compositions in Vasantha and Hamsanada drew the interest of the audience. A composition in Tamil by Subramanya Bharathi in Hamsanada was beautified by neraval and swaras. "Anathudanuganu" in Jingle raga appended with chittaiswaras kept up a lively tempo of the recital. Though his exposition of Shankarabharana brimmed with his musical technique, aesthetics of the raga required much more subtlety and sensitivity. His mandra and atimandra sthayi sancharas and their counterparts in the higher registers needed more of melodic precision which covers the Karnatak swarasthana, gamaka and shruti values. But still, he never escaped into easy entertainment routes. The grandeur of "Swara raga sudharasa" was neatly

underlined by the vocalist.

Rajakumar Bharathi surprised every one in the auditorium with his raga, tana and pallavi in Shanmukhapriya. One could not decipher the tala in which the pallavi was sung. The twenty five aksharas of the tala were dealt with in a strange calculation. The little finger had one akshara followed by three, five, seven and nine aksharas in ring, middle, the fourth fingers and thumb respectively. It would have been better had the vocalist announced the details of the tala which was dealt with by him.

Mysore M. Nagaraj (violin) accompanied the vocalist with rare sensitivity. Mannargudi Eshwaran (mridanga) and Bangalore K. Venkataram (ghata)'s accompaniment was weighty.

Competent Malladi Brothers

Malladi Brothers sang a competent and dignified concert. Their show of musical skill was enjoyable. The concert in which Nalina Mohan (violin), H.S. Sudhindra (mridanga) and Latha Ramachar (khanjari) also took active and artistic part, began with the Sri raga varna (Karur Dakshinamurthy). Mysore Vasudevachar's Kambhoji krithi "Lambodarama valambe" went strong on the Carnatic path. The vivid quality continued to be maintained in Thyagaraja's "Tulasamma" and Shyama Sastry's "Nannubrova Lalitha" (Lalitha). The

audience applauded these meritorious and blemishless renditions.

Nagavalli delights

Vocalist Nagavalli Nagaraj and violinist Dr. Jyotsna Srikanth who took the stage on the sixth day of the conference not only matched each other in dress but also in musical expression and expertise. Nagavalli is a noted singer for her vocal modulations, rich and wide-ranging voice, swara-shuddhi, glittering gamakas and command over laya. The warmly expressive singing brings to her interpretations a contemplative quality.

Nagavalli started her recital with a ragamalika (comprising Nata, Arabhi, Gowla, Sri, Kedara and other ragas) vama. The singing of Muthuswamy Dikshitar's "Karikulamukha" in Saveri was moving. The rasikas were treated to a fine Maand (Brahmandavalaye), Deva manohari (Mysore Vasudeva char's "Palukavademira"; with chittaiswaras and swaravinyasa) and Karnataka Behag (Hari nenendu).

Varali (raga, sahitya and swaravinyasa for "Etijanma" by Thyagaraja; including tara and atitara sancharas) and Mohana (for a raga, tana and pallavi) were resounding with all bold and brisk passages in all their dramatic lyricism, yet devoid of mere external 'effect'. The pallavi exercise was done with an orchestral power and sweep that brought to mind the titans of Karnatak music.

The Pallavi line "Ninne

nammiti neeve gati Neerajadalanayana Hare Krishna" in khanda jhampe and khanda nadai regaled the audience. The traditional trikala, nadai bedha etc was done with effortless ease. Adding magnificence to it was the ragamalika swaravinyasa in which Kapi, Behag, Sindhubhairavi and Dwijavanti ragas got highlighted. The musical images shone with her probing manodharma's brightness of colours and dramatic flair which prevented the work from echoing as a sort of cheap naturalism. Dr. Jyotsna added charm to the concert. Anur Anathakrishna Sharma (mridanga) and M.A. Krishnamurthy (ghata) were in their elements in imparting a taut rhythmic support. Nagavalli seemed to enjoy the creation of demanding laya patterns which had an incessant flow in the recital.

Unnikrishnan Delights

The penultimate concert of the music conference featured young and seasoned singer P. Unnikrishnan. The young singer displayed an elfin tone, touch, a spontaneous good sense of suswara and tala, in short every virtue with the gravity of musical thought and conception and a feeling for the homogeneity of design and effect.

He regaled the rasikas with a vama in Saranga raga. A Ponnaiah Pillai krithi in Mayamalavagowla and "Sarasamukhjaswamy"

(Khamach) had appreciable musical values and artistry. He settled down to serve a standard audio feast. His expositions in Lathangi (Aparadhamula: with alapana, neraval and swaras) and Bhairavi (for a delightful Shyama Sastry krithi "Sari evaramma") sounded sweet with pertinent sangathees and impressive grip in the musical articulation. A raga, tana and pallavi in Bilahari raga and two kalai khanda tripata tala was sung in a telling manner with all the traditional and rhythmic flourishes. His kalpanaswaras abounded in imaginative musical geometries in trishra and other gati patterns. The swaras in a chain of ragas like Vasantha, Athana and Suruti further beautified the entire presentation.

Embar Krishnan (violin) and V. Praveen (mridanga) contributed their talent and artistry to the compactness and integrity of the concert. B. S. Purushottam (khanjari), now settled in Chennai proved to be a strong collaborator.

Vivacious TVS

The curtain of the conference rolled down with a vivacious vocal recital by veteran vocalist T. V. Shankara narayanan. Despite a heavy rain outside the auditorium he impressed the audience by singing sincerely. He was in his usual form and style.

Vasantha (Seethamma maayamma), Athana (Sakala graha bala neene), Kalyani (Nambi kettavarillavo), Kambhoji (Marakatavalli) had the original stamp of TVS style of singing. The two Purandaradasa compositions

were well received by the audience both from the point of matu and dhatu that they contained and the manner in which TVS handled them. Those sarvalaghu patterns, kaarvais, mathematical designs et al, brought alive the grand approach of the vocalist. He gave off his best in the delineation of Kapi in the form of raga and tana. He sang the pallavi "Sri Rama Jayarama Jayajaya Rama Shringara Rama" in khanda tripude and rounded off the presentation with a ragamalika swaraprastara. The laya patterns woven by him had all the embellishments that may be attributed to Shankaranarayanan. T.K.V.Ramanujacharyalu (violin), Chenganacheri Harikumar (mridanga) and G.S. Ramanujan (ghata) enriched the recital with their appropriate support.

Commendable duet

That Academy awardee Guru Revathi Narasimhan of Natya Niketana is a prolific and successful teacher and also a choreographer was once again proved when two of her wards, Sandhya Prabhakar and Divya Prabhakar gave a commendable account in their Bharatanatya performance held at Dr. H.N. Kalakshetra. Sandhya is a practicing lawyer and her acquaintance with the rules and regulations of Bharatanatya was complete and exhaustive. Justice K.Sridhar Rao of Karnataka High Court and Prof.K.E.Radhakrishna of Seshadripuram College blessed the dance recital.

The Prabhakar-Sisters began their recital Todayam

in Nata raga and adi tala. The Mohana Kalyani krithi "Siddhi Vinayakam" was used to draw the attributes of Lord Vinayaka. The chittai swaras appended to it were converted into nritta by the dancer. The alarippu in sankeerna chapu accounted for a brisk and brilliant nritta. In the portrayal of a devaranama "Jagan mohanane Krishna" in ragamalika, the sisters enacted Vamanaavatara, child Krishna's pranks and other popular episodes. Papanasham Shvan's Nattakuranji varna (Swamy Naanendun) was the major item of their recital. Sandhya and Divya sketched the yearning of the devotee to have the darshan of the Lord established an intimate rapport with the audience. Guru Revathi Narasimhan's nattuvanga was inspiring.

Mysore Nagaraj felicitated

Young and seasoned violinist Mysore M.Nagaraj, who presided over the young musicians' conference held from Nov.3 to 5 at Sri Shringeri Shankara Math, Shankarapura under the auspices of the Karnataka Gana Kala Parishath, was conferred the title of "Gana Kala Sri" at the sadas. When there was a dearth of young and talented violinists and when one was seriously concerned about the potential violin players who could carry on the tradition of this genre, the advent of a child prodigy Mysore M.Nagaraj was a welcome event in the field of Carnatic music.

To say that Nagaraj, a son and disciple of veteran violinist Mysore M.Mahadevappa, had music in his blood would not be a cliché. With his unfathomable manodharma and vast talents very soon he reached great heights and carved a niche for himself as an outstanding violinist. Since his debut performance in 1971, he never looked back.

Nagaraj gently unfolds the notes of the raga giving vent to his rich musical imagination. The tonal quality of the violin is supreme. It has a mobility of expression, which one associates with good instrumental music. While accompanying an artiste and/or in his solo performances, he plays with rare sensitivity. The bhava and laya shuddhi that encompasses his instrumental technique has been remarkable.

At present he is working as a staff artiste of Akashwani, Mysore. He is recognised as "A" top grade artiste. His electronic media performances have been rewarding. Besides accompanying all the leading musicians of the country, he has countless concerts within and outside the country to his credit. Innumerable prizes, awards and titles including the Karnataka State "Rajyotsava" award vouch for his inherent talents. He has traveled all over the world giving concerts.



Dr. A.H. Rama Rao & Sudha Rao Page

CALENDAR OF EVENTS

D.Subbaramaiah Fine Arts Trust: 8th Ragasree Sammelanotsava from 1-12-2000 to 3-12-2000: Dr.H.N.Kalakshetra; Dec.1 5.30 P.M. inauguration by A.R.Chandrashasa Gupta. 6.15 P.M. Jugalbandhi by Shyamala G.Bhave and Nagamani Srinath. Dec.2: 9.30 A.M.: Demonstration on 'Techniques employed in playing flute' by G.Rajanarayan. 10.30 A.M. Compositions of H.Yoganarasimham by Dr.Padma Murthy. 5 P.M.Harishankar (electric guitar). 6.15 P.M. R.K.Padmanabha and D.V.Nagaraja(vocal). Dec.3: "Sri Rama Namana" by Jambu Kannan. 11 A.M. Goshti Gaana. 4.15 P.M. Chaitanya kumar (flute). 5.30 P.M.Honouring of V.Deshikachar with "Gandharva Vidyanidhi" title by K.C. Rama Murthy. 6.15 P.M.Rajalakshmi Tirunarayanan(veena). **Malleswaram Sangeetha Sabha,** Gokhale Institute of Public Affairs, Malleswara: Nov.19, 4.15 P.M.: B.Saraswathi and V.Krishnaveni (vocal duet). **Percussive Arts Centre,** Gokhale Institute of Public Affairs, Narasimharaja Colony, Nov.15 Nagarajini(vocal) followed by S.Vinay(vocal). **YOUTH FORUM:** Amrutur Janaki Ammal Memorial Competitions for percussion instruments open for mridanga, ghata, khanjari, morsing and dolu. They will be held in three groups, junior, senior and vidwath. For further details contact PAC: 6563079 or H.S.Sudhindra, Convenor at 6633623. Date and venue: Nov.18 at 2 P.M. at Sri

Pattabhirama Seva Mandali 13th main(between 35th and 36th cross), 4th block, Jayanagar, Ph. 6346740. **On the spot pallavi competitions** on Nov. 19 at Sri Pattabhirama Seva Mandali, Jayanagar under the joint auspices with Hamsadhwani Creations, 5, 3rd cross, 1st main, Maruti Extension. Competitions are open for vocal, instrumental and percussion held in two groups(group 1 for the age group of 15-24 years and group 2 for 25-35 years). For details contact: PAC: 6563075 or Hamsadhwani Creations:3325302, 3326901. **Ananya , Tarangini Arts Foundation and Indian Institute of Music and Arts:** Two day workshop on 'The Art of Performance' by T.V.Gopalakrishnan(Nov.18 and 19) at Ananya. Contact: 3361906, 5454488. Nov.18, Vocal recital by Vishalakshi Nityanandan at 6.30 P.M. **M.E.S.Kalavedi:** Nov. 18 at 6.30 P.M.: Lecture demonstration on compositions of Sri Jayachamaraja Wodeyar by R.K.Srikanthan at MES Auditorium, Malleswara. **Hamsadhwani Creations and Banashankari Fine Arts Society,** 723, 1st main road, 2nd phase, 7th block, Banashankari 2nd stage: "Haridasa Namana"(compositions by Kanakadasa) by Sukanya Prabhakar. **Bangalore Gayana Samaja:** Nov. 26 at 5 P.M.: Nagamani Srinath(vocal), Nalina Mohan (violin), V.S.Rajagopal(mridanga) and M.Dayananda Mohite(ghata).

PHOTO QUIZ



Name this Instrument?

ಸಾಮಾಜಿಕ ನ್ಯಾಯದೊಂದಿಗೆ ಸಮಾನತೆ

ಲೈಕ್ಷಣಿಕವಾಗಿ ಮತ್ತು ಆರ್ಥಿಕವಾಗಿ ಹಿಂದುಳಿದ ಸಾಮಾಜಿಕವಾಗಿ ಶೋಷಿತರಾದವರ ಅಭಿವೃದ್ಧಿಗಾಗಿ ವಿಶೇಷ ಒತ್ತು ಕೊಟ್ಟು ಅವರಿಗೆ ಸಾಮಾಜಿಕ ನ್ಯಾಯ ಒದಗಿಸಿದಲ್ಲಿ ಮಾತ್ರ ಸಮಾನತೆ ಸಾಧಿಸುವುದು ಸಾಧ್ಯ. ಇದು "ಸರ್ವೇದನಾಃ ಸುಖಿನೋಭವಂತು" ಎಂಬ ಭೇದವಿಲ್ಲದ ಕಾರಣವಾಗುವುದು. ದೂರದೃಷ್ಟಿ ನಾಯಕ ಶ್ರೀ ಎಸ್.ಎಂ. ಕೃಷ್ಣ ಅವರ ನೇತೃತ್ವದ ಪ್ರಸಕ್ತ ಸರ್ಕಾರದ ಮಹೋದ್ದೇಶವೇ ಇದು. ಈ ನಿಶೆಯಲ್ಲಿ ಸರ್ಕಾರ ಹಿಂದುಳಿದವರ, ಅಲ್ಪಸಂಖ್ಯಾತರ, ಬೀದಿಬದಲಿತರ ಹಾಗೂ ಶೋಷಿತರ ಕಲ್ಯಾಣಕ್ಕಾಗಿ ನೂತನ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ರೂಪಿಸಿ, ಅನುಷ್ಠಾನಗೊಳಿಸುವ ಮೂಲಕ ಅವರಲ್ಲಿ ಹೊಸ ಆಶಾಕಿರಣವನ್ನೇ ಮೂಡಿಸಿದೆ.

ಸಮಾನ ಕಲ್ಯಾಣ ಇಲಾಖೆ-ಯೋಜನೆಗಳು ಮತ್ತು ಸಾಧನೆಗಳು :

ಪರಿಶಿಷ್ಟ ಜಾತಿಯವರ ಅಭಿವೃದ್ಧಿ : ಒಟ್ಟಾರೆ 4,250 ವಿದ್ಯಾರ್ಥಿನಿಲಯ ಸೌಲಭ್ಯದ ಯೋಜನೆಗಳು 45 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ ಮತ್ತು 50 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು. "ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ಮತ್ತು ಮೆಟ್ರಿಕ್ ನಂತರದ ಒಟ್ಟು 16,48,391 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 3,032.26 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. "7 ಹೊಸ ಮೊರಾರ್ಜಿ ದೇಸಾಯಿ ಮಾದರಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ. " ರೂ. 1,556.30 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 73 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. "736 ಎಂ.ಫಿಲ್ / ಪಿ.ಹೆಚ್.ಡಿ ಮಾಡುವವರಿಗೆ ರೂ. 17.49 ಲಕ್ಷಗಳಷ್ಟು ಆರ್ಥಿಕ ನೆರವು "10ನೇ ಮತ್ತು ಮೇಲ್ಪಟ್ಟ ತರಗತಿಗಳಲ್ಲಿ ಪ್ರಥಮ ದರ್ಜೆಯಲ್ಲಿ ತೇರ್ಗಡೆಯಾದ 7,437 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ 44.75 ಲಕ್ಷ ಮೊತ್ತದ ಪ್ರೋತ್ಸಾಹಕ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. " ಪ್ರೌಢಶಾಲೆಯಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡುತ್ತಿರುವ 1,01,412 ಬಾಲಕಿಯರಿಗೆ ರೂ. 571.06 ಲಕ್ಷಗಳಷ್ಟು ವಿದ್ಯಾರ್ಥಿ ವೇತನ ನೀಡಿದೆ. "ಅಂತರ್ಜಾತಿ ವಿವಾಹ ಮಾಡಿಕೊಂಡ 485 ದಂಪತಿಗಳಿಗೆ ರೂ. 113.05 ಲಕ್ಷ ಮೊತ್ತದ ಆರ್ಥಿಕ ನೆರವು. "ಅಂಬೇಡ್ಕರ್ ವಸತಿ ಕಾರ್ಯಕ್ರಮದಡಿ 17,632 ಮತ್ತು ಆಶ್ರಯ ಅಡಿಯಲ್ಲಿ 662 ವಸತಿಗಳ ನಿರ್ಮಾಣ ಯೋಜನೆ." 500 ವಿದ್ಯಾವಂತ ನಿರುದ್ಯೋಗಿ ಯುವಕರಿಗೆ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ತರಬೇತಿ ಮತ್ತು ಈ ವರ್ಷ ಇನ್ನೂ 2,100 ಅಭ್ಯರ್ಥಿಗಳಿಗೆ ತರಬೇತಿ ಒದಗಿಸಲು ಯೋಜನೆ. " ವಿವಿಧ ಅಭಿವೃದ್ಧಿ ಇಲಾಖೆಗಳ ವಿಶೇಷ ಘಟಕ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 30,873 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದೊಂದಿಗೆ ಒಟ್ಟಾರೆ 1,33,817 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ನೆರವು.

ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ : 7 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 2 ಆಶ್ರಮ ಶಾಲೆಗಳ ಸ್ಥಾಪನೆ, 5 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು. 5 ರಿಂದ 10ನೇ ತರಗತಿಯವರಿಗಾಗಿ 2 ಹೊಸ ವಸತಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ. 4 ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 7 ಆಶ್ರಮ ಶಾಲೆಗಳಿಗೆ ಮಂಜೂರಾತಿ ಪ್ರಕ್ರಿಯೆ. 8 ಆಶ್ರಮ ಶಾಲೆಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣಕ್ಕೆ ಕ್ರಮ. ರೂ. 98.00 ಲಕ್ಷ ವೆಚ್ಚದ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ 880 ನಿರುದ್ಯೋಗಿ ಯುವಕರಿಗೆ ತರಬೇತಿ ಪೂರ್ಣ. 3,596 ಅಂಬೇಡ್ಕರ್ ವಸತಿಗಳು ಮತ್ತು 2,967 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣ ಪೂರ್ಣ. ಈ ವರ್ಷ 5000 ಮನೆಗಳ ನಿರ್ಮಾಣದ ಗುರಿ. 5,201 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ರೂ. 520.10 ಲಕ್ಷ ಸಹಾಯಧನ ಬಿಡುಗಡೆ. ಐಟಿಡಿಎ ಪ್ರದೇಶಗಳಲ್ಲಿ 5,597 ವಸತಿಗಳನ್ನು ನಿರ್ಮಿಸಲು ರೂ. 319.40 ಲಕ್ಷ ಬಿಡುಗಡೆ. ವಿವಿಧ ಇಲಾಖೆಗಳ ಗಿರಿಜನ ಉಪಯೋಜನೆ ಆದಿ ರೂ. 7,945 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದಲ್ಲಿ 31,235 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. 91,34,392 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ/ನಂತರದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 1,341.57 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ಕರ್ನಾಟಕ ಪರಿಶಿಷ್ಟ ಜಾತಿ / ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದಿಂದ ರೂ. 5,910.04 ಲಕ್ಷಗಳನ್ನು ವೆಚ್ಚ ಮಾಡಿ 19,685 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. ಕರ್ನಾಟಕ ವಸತಿ ಶಿಕ್ಷಣ ಸಂಸ್ಥೆಗಳ ಸಂಘದಿಂದ ಪರಿಶಿಷ್ಟ ಜಾತಿ / ಪರಿಶಿಷ್ಟ ವರ್ಗ ಮತ್ತು ಹಿಂದುಳಿದ ವರ್ಗಗಳ ವಿದ್ಯಾರ್ಥಿಗಳಿಗಾಗಿ ಹುಡ್ಕೊ ಸಾಲ ನೆರವಿನ ಯೋಜನೆಯಡಿ ತಲಾ ರೂ. 2.00 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ವಸತಿ ಶಾಲಾ ಕಟ್ಟಡ ನಿರ್ಮಾಣ.

ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ : ಇಲಾಖೆಯ ವಿವಿಧ ಕಾರ್ಯಕ್ರಮಗಳ ಅನುಷ್ಠಾನದ ಮೂಲಕ 6,10,733 ಫಲಾನುಭವಿಗಳಿಗೆ ರೂ. 86 ಕೋಟಿ ನೆರವು. ಪ್ರಸಕ್ತ ವಾಲಿನಲ್ಲಿ ಇಲಾಖೆಯ ಕಾರ್ಯ ಕ್ರಮಗಳ ಅನುಷ್ಠಾನಕ್ಕಾಗಿ ರೂ. 108.07 ಕೋಟಿ ಅನುದಾನ. 20 ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕಿಯರ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಹಾಗೂ ಒಂದು ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕರ ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಕ್ಕೆ ಮಂಜೂರು ಒಟ್ಟು ಸಾಮರ್ಥ್ಯ 1,050 ವಿದ್ಯಾರ್ಥಿಗಳು. ಒಟ್ಟು ರೂ. 585.49 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 40 ಮೆಟ್ರಿಕ್ - ಪೂರ್ವ ಹಾಗೂ ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. 2,55,769 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ವಿದ್ಯಾರ್ಥಿ ವೇತನಕ್ಕಾಗಿ ರೂ. 271.42 ಲಕ್ಷ 91,621 ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 257.07 ಲಕ್ಷ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ರೂ. 532.37 ಲಕ್ಷಗಳ ಮೌಲ್ಯದಲ್ಲಿ 1,67,340 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಶುಲ್ಕ ವಿನಾಯಿತಿ ಸೌಲಭ್ಯ. ಪಾಂಗಲ್ಯ ಭಾಗ್ಯ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 22.10 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 442 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ಸಹಾಯ. 15,296 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ರೂ. 2,119.17 ಲಕ್ಷ ಆರ್ಥಿಕ ನೆರವು.

ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ : ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿಗಾಗಿಯೇ ಪ್ರತ್ಯೇಕ ಇಲಾಖೆ 1999-2000ನೇ ಸಾಲಿನಿಂದ ಕಾರ್ಯಾರಂಭ. ಪ್ರಸಕ್ತ ಸಾಲಿನಲ್ಲಿ ಈ ಇಲಾಖೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ಜಾರಿಗಾಗಿ ರೂ. 263.40 ಲಕ್ಷ ಅನುದಾನ ಬಿಡುಗಡೆ. ಶಿವಮೊಗ್ಗ, ಬಳ್ಳಾರಿ, ಹುಬ್ಬಳ್ಳಿ ಮತ್ತು ಚಿಕ್ಕಗಾಂವಳದಲ್ಲಿ ಮೊರಾರ್ಜಿ ದೇಸಾಯಿ ವಸತಿಶಾಲೆಗಳ ಪ್ರಾರಂಭ. ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಉಚಿತ ಶಿಕ್ಷಣ, ಊಟ ಮತ್ತು ವಸತಿ ಸೌಲಭ್ಯಗಳಿಗಾಗಿ ರೂ. 60.00 ಲಕ್ಷಗಳ ವೆಚ್ಚ. ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಬೆಂಗಳೂರು, ಮೈಸೂರು, ಧಾರವಾಡ, ಮಂಗಳೂರು ಮತ್ತು ಗುಲ್ಬರ್ಗಾ ನಗರಗಳಲ್ಲಿ 5 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ. ಸಾಂಸ್ಕೃತಿಕ ಹಾಗೂ ಸಾಮಾಜಿಕ ಚಟುವಟಿಕೆಗಳಿಗಾಗಿ ಸಮುದಾಯ ಭವನಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ಅಲ್ಪಸಂಖ್ಯಾತ ಸ್ವಯಂಸೇವಾ ಸಂಸ್ಥೆಗಳಿಗೆ ಗರಿಷ್ಠ ರೂ. 5 ಲಕ್ಷ ಅನುದಾನ. ಈ ಉದ್ದೇಶಕ್ಕಾಗಿ ರೂ. 50 ಲಕ್ಷ ಮಿತಿ. ಅಲ್ಪಸಂಖ್ಯಾತರ ವರ್ಗಗಳಿಗೆ ಸೇರಿದ ಐ.ಟಿ.ಐ./ಔದ್ಯೋಗ ತರಗತಿಗಳ 840ಕ್ಕೂ ಹೆಚ್ಚಿನ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 9.25 ಲಕ್ಷ ಶಿಕ್ಷಣ ವೇತನ. 52 ಕಾನೂನು ಪದವೀಧರರಿಗೆ ನ್ಯಾಯಾಂಗ ಆಡಳಿತದಲ್ಲಿ ತರಬೇತಿ. ರೂ. 1,536.42 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 12,047 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ನೆರವು.

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Madras University,
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